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MAY, 1976

(INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

COVER: First look at the easy, pretty summer, on René Russo. The look of hair that's so simple you could use your fingers to comb it . . . so versatile, you can change the look with a sweep of the bang, a change in the part. A perfect haircut is the key—for any great-looking hair (more on this subject—and on this cut by Harry King—page 191). The look of makeup that's sheer, gentle flush of color on the skin—a look based on colors such as the delicious mauve-y pinks here, from Elizabeth Arden "Sterling Roses" collection: Grapewood on the eye, Rosebud Mauve cheeks, frosted Rose Garnette lips. Makeup by Way Bandy. The super T—Geoffrey Beene's newest look of a T-shirt, from Beene Bag (the full picture, in all different colors, page 200). The hoop earrings and Angela Cummings' ivory-and-gold necklace, at Tiffany.

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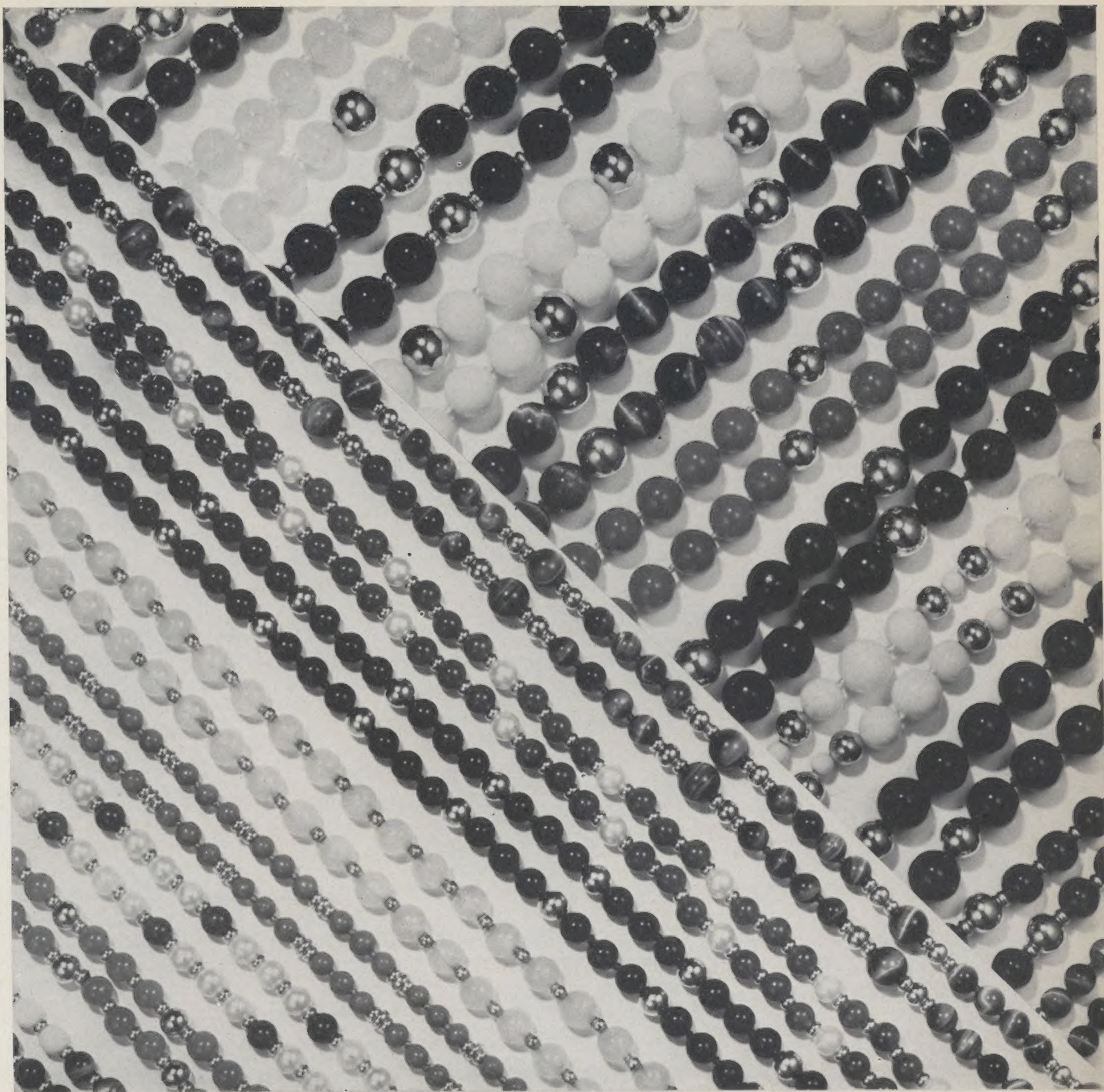
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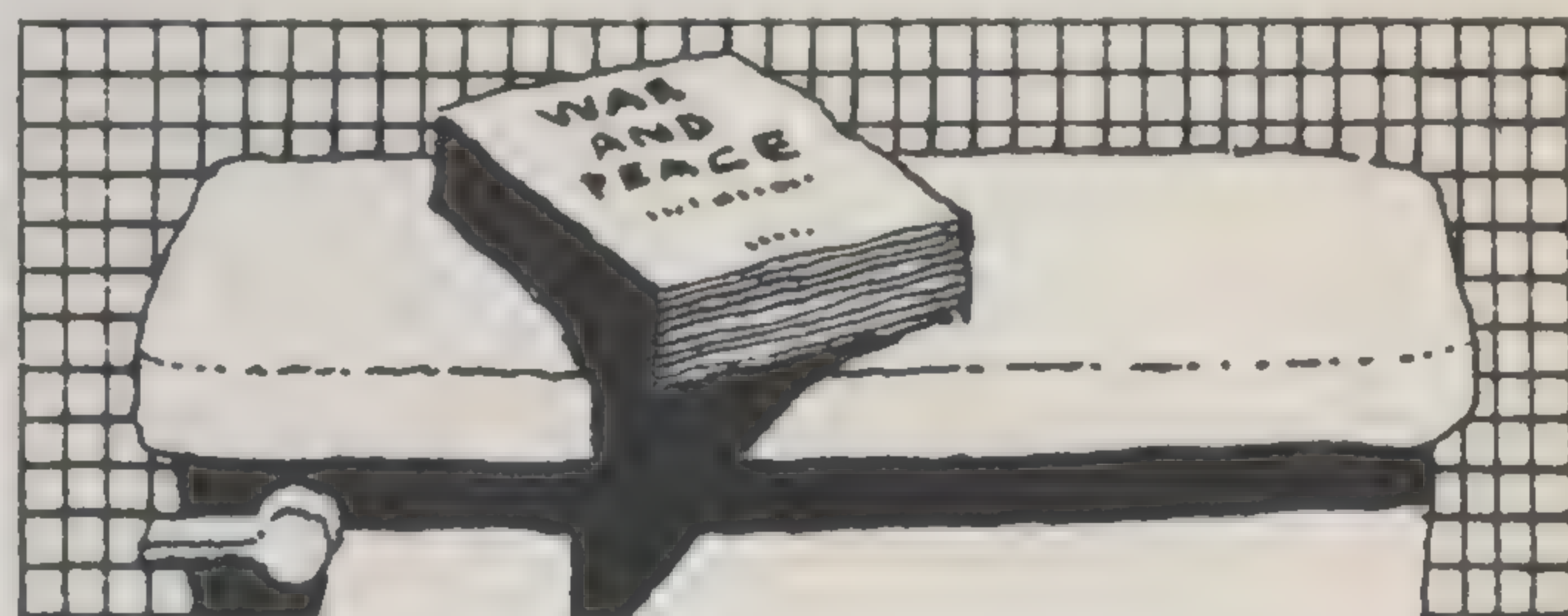
By Robert Ross

What a doctor says you should know about constipation, hemorrhoids

Doctors call "functional disorders" those that seem to arise from the body's own processes, like a squeak in a wheel. Such aches and pains are real, not imaginary, not petty, not necessarily neurotic. In other cases, minor miseries may be trying to tell you that you need a doctor's attention.

Constipation problems caused the expenditure of \$223,520,000 last year, according to figures

side of the same problem. Dr. Markle explained that some persons are so sensitive that as soon as a tiny bit of fluid fecal material enters the colon from the small intestine, there is an urge to expel before the colon can do its normal work of absorbing fluid. Result: three or four movements a day, sometimes diarrhea. If chronic diarrhea stems from this habit and not from an organic problem that requires medical at-



Bad habit: reading in the bathroom

compiled by *Product Management's* research department. Yet, missing a bowel movement for one day won't poison you, won't give you a headache, says Dr. George B. Markle, IV of Carlsbad, New Mexico. Even three or four days without a bowel movement is not dangerous, but might make you uncomfortable, or result in a difficult movement that could irritate a hemorrhoid.

Though you might need a laxative or a bulking agent in special conditions and with a doctor's advice, you should avoid the laxative habit. Dr. Markle's pointers for constipation tendencies: Drink more water, regularly. Eat more vegetables and fruits, for the benefits of bulk. Take more exercise, for better body tone. And you may need to retrain your colon. Here's how:

"Chances are you became constipation-prone by being too busy to go to the toilet, ignoring the urge to defecate, making your colon wait. In time, the ignored colon will accommodate your mismanagement, and a stronger signal will be required to produce either a real urge or a bowel movement.

"Colons can relearn," said Dr. Markle. "Too-busy, constipated people can train themselves to respond promptly to early urges."

A tendency toward diarrhea may be reflecting the opposite

tention, the over-sensitive colon can be corrected by controlling the urge to defecate. In this case, not obeying the first urge will cut down the frequency of bowel movements and help to regulate the colon's processes. This and other wisdom in Dr. Markle's book, *How To Stay Healthy All Your Life* (Frederick Fell).

The fact that last year Americans spent \$28,940,000 for hemorrhoid remedies, such as ointments and suppositories, puts this ailment into the common-nightmare category. Hemorrhoids hurt. They can become disabling, they may bleed, they sometimes require surgery. When piles, or hemorrhoids, first develop, you *must* see your doctor for examination and directions for managing them. Hemorrhoids do not necessarily turn into cancer, but a person with hemorrhoids can also have a cancer of the rectum, like anyone else.

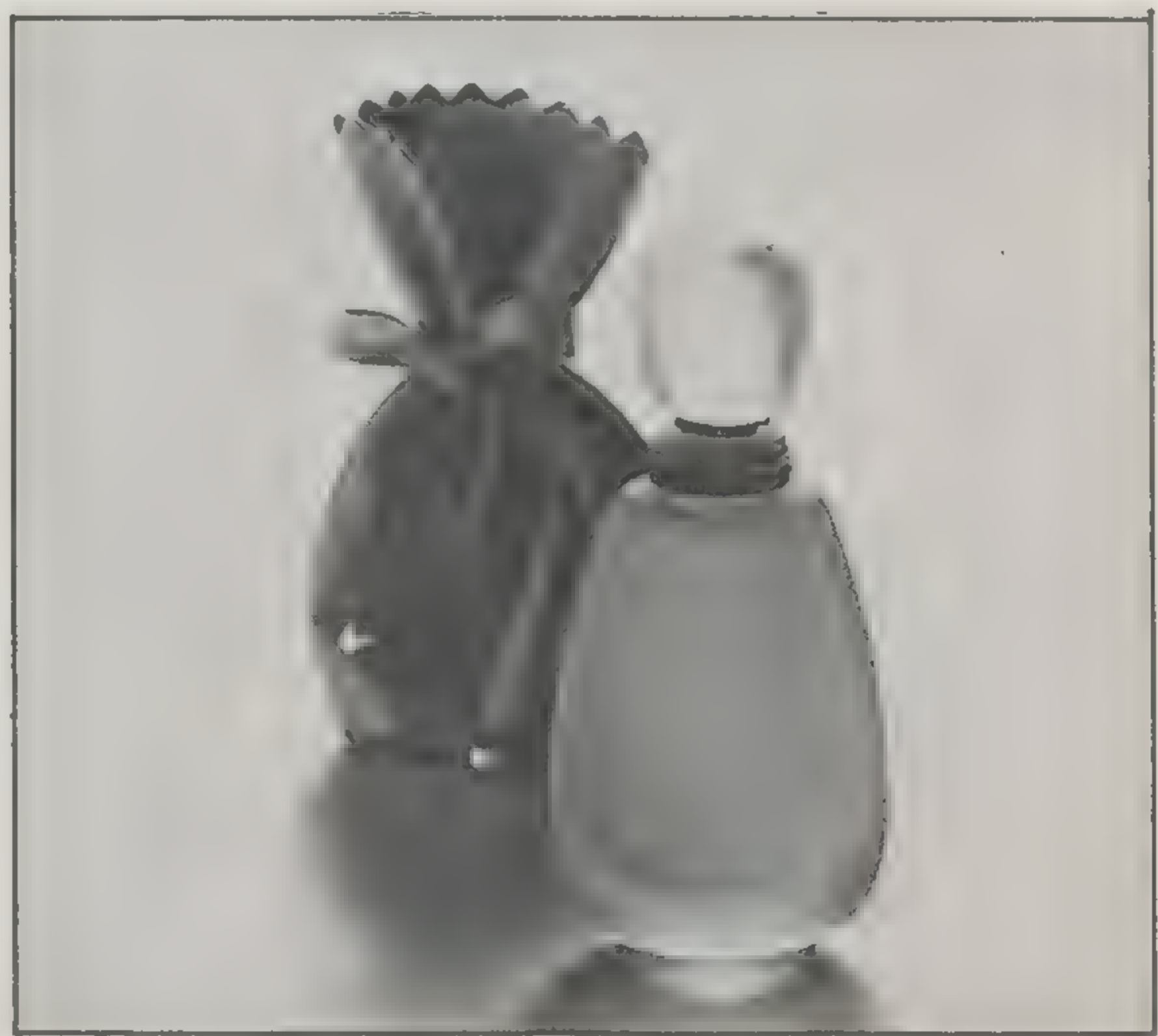
Chronic constipation is most often blamed for hemorrhoids; but Dr. Markle thinks there is one greater cause—sitting too long on the toilet, waiting for a bowel movement: "Reading in the bathroom is the worst habit I know," he said. The pressure on thin-walled, delicate anal veins can be too much. Instead of sitting, wait for the urge, Dr. Markle advised. Then go to the bathroom and get it over with. ▽



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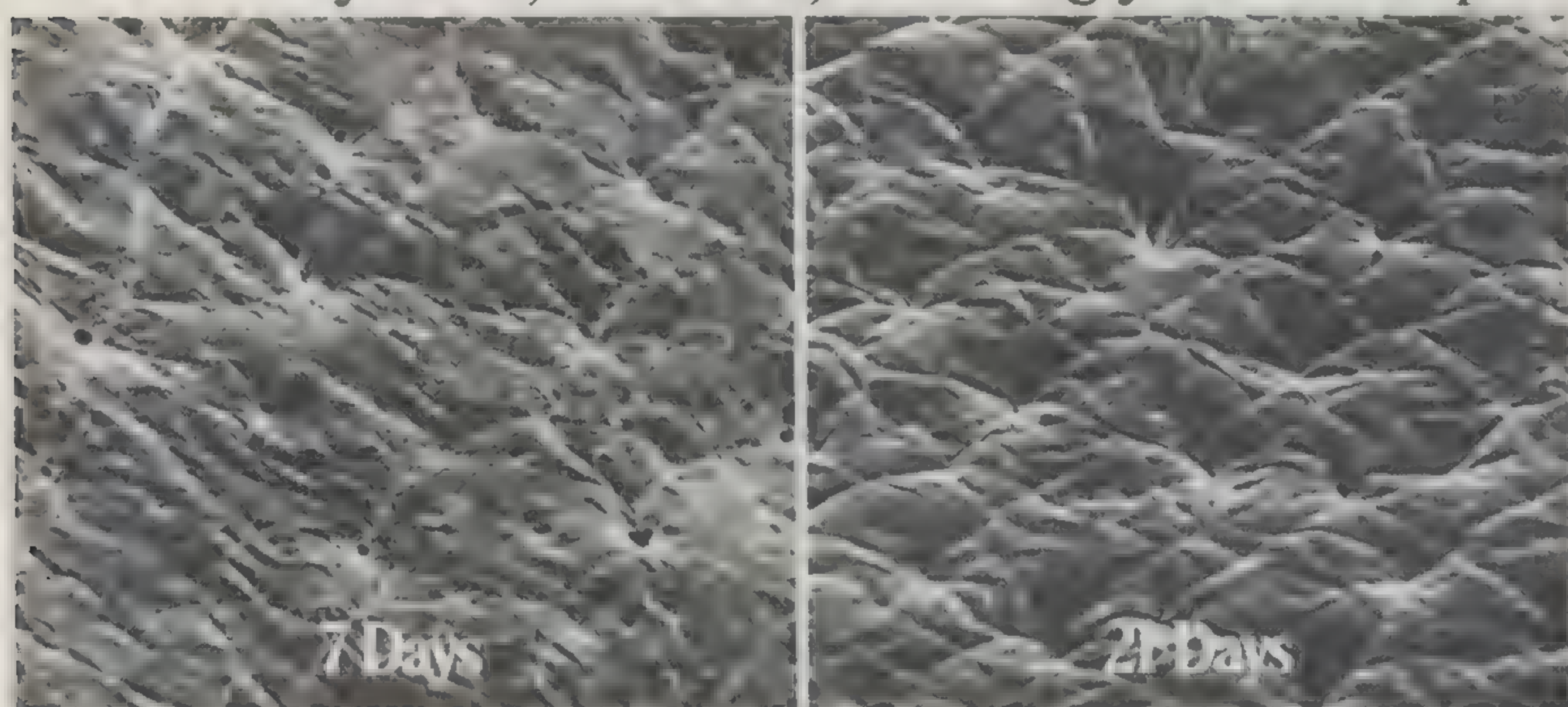
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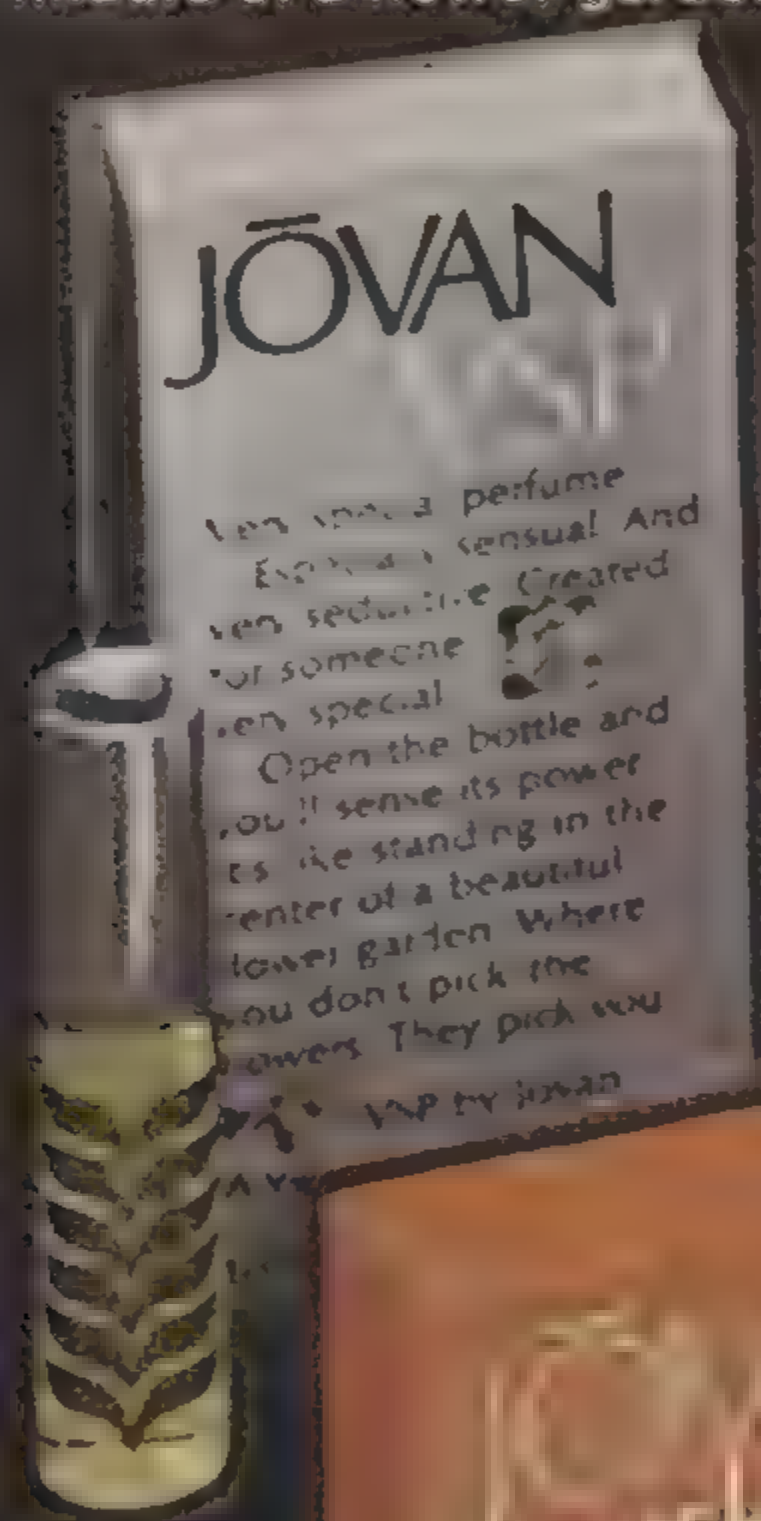


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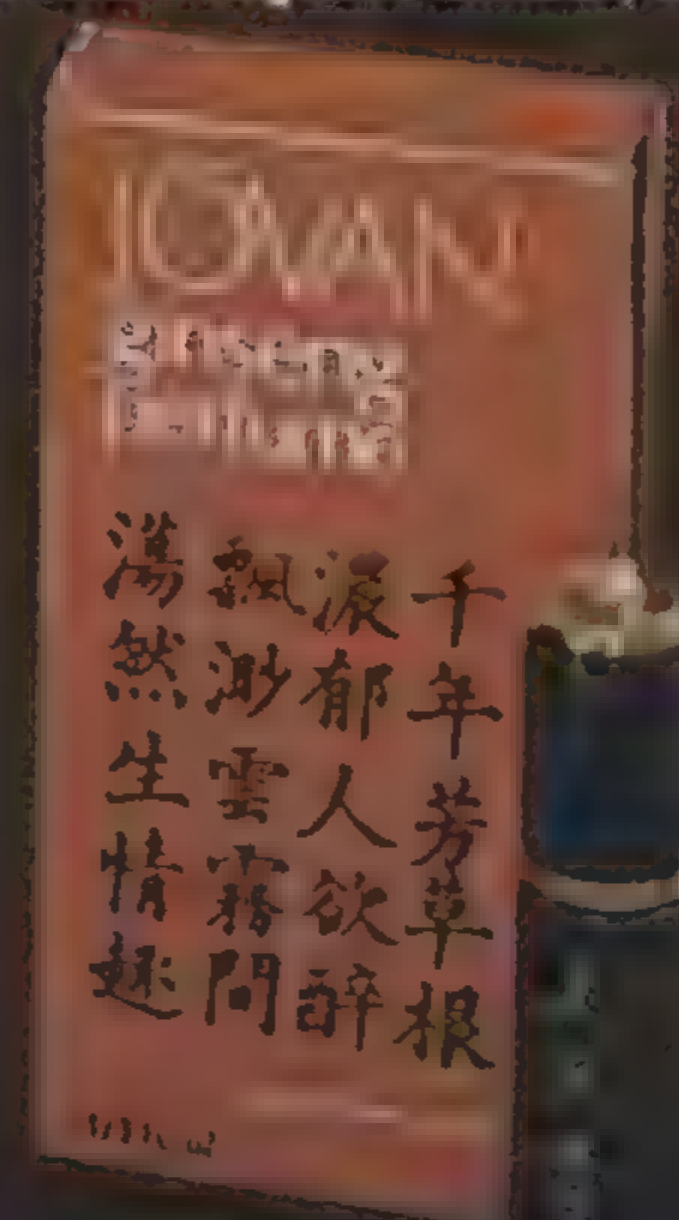
Jovan VSP Perfume.
Very Special Perfume.
It's like standing in the
middle of a flower garden.



Jovan Grass Oil Perfume.
Fresh and outdoorsy, yet
seductive. Have a field day.



Jovan Ginseng Perfume. Real ginseng
blended with fragrant amber, woods, and spices.



Jovan Mink & Pearls™
Perfume. A luxurious
blend of 140
precious oils.



Jovan Frankincense &
Myrrh Perfume.
Anoint thyself.



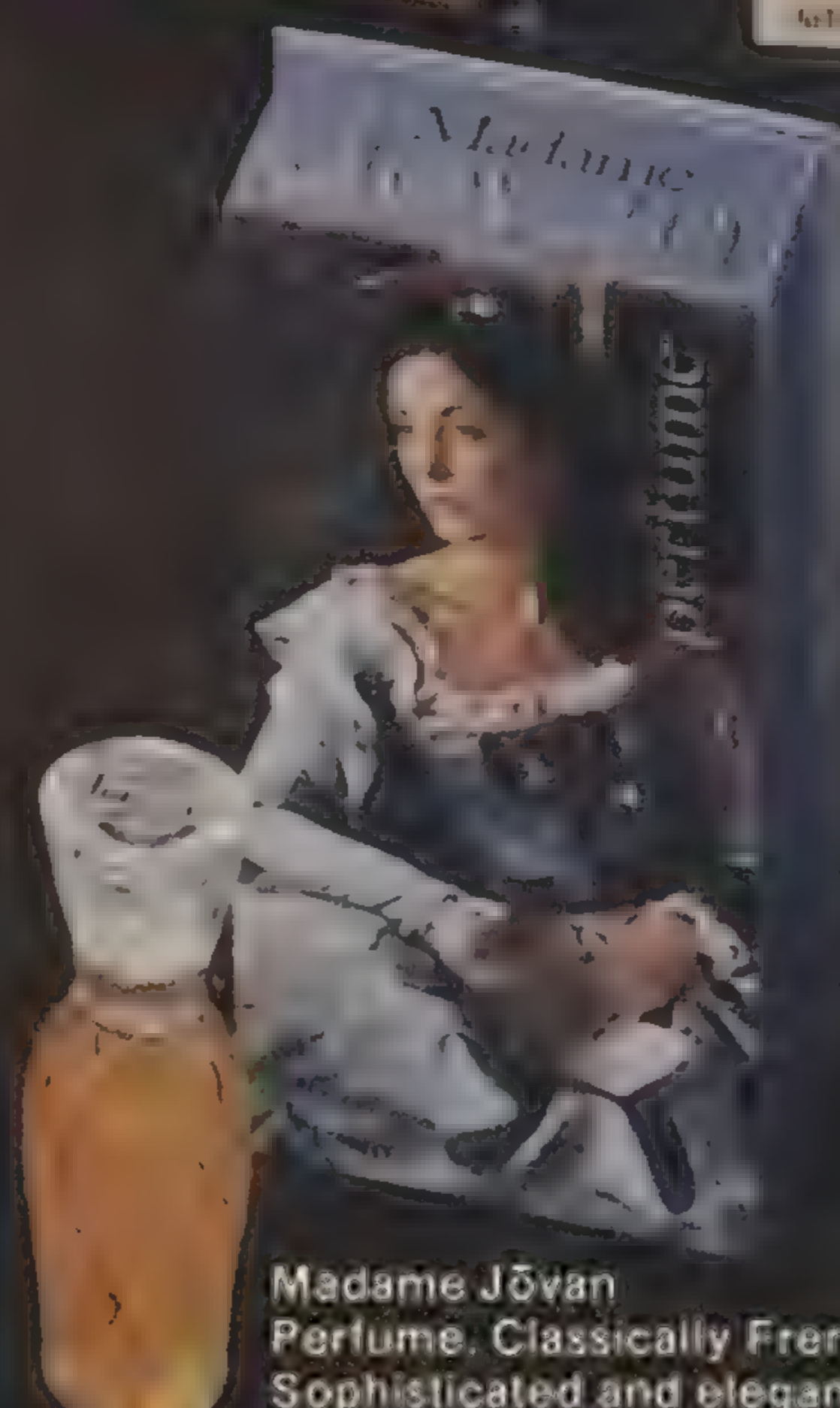
Jovan Musk Oil Perfume.
Earthy. Sensuous. The fragrance
rage of the decade.



Belle de Jövan
Perfume. The world's
costliest ingredients
create this legendary
fragrance.



Madame Jövan
Perfume. Classically French.
Sophisticated and elegant.



**The Jövan Fragrance Collection.
If You Can Stand The Excitement.**

ROBERT-DAVID MORTON



Gideon Lewin

Jupiter chiffon of Antron Lycra

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STIX, BAER & FULLER • MISS JACKSON'S • JOSEPH MAGNIN • JOHN HOGAN • CAROL & MARY



CREATE YOUR OWN SUMMER WORLD
WITH ANNE KLEIN DRAMA. A SUNLIT GOLD
MANDARIN SHIRT DETAILED IN
PASSEMENTERIE 220.00. A CRISP CUT
OF GREEN PANTS 68.00. ALL COTTON FOR 4
TO 12 SIZES. JM DESIGNERS' SPORTSWEAR.

JOSEPH MAGNIN

California Nevada Colorado Utah Hawaii

AN AMERICA COMPANY



My "Parfume"

... Inspired and dedicated
to women of Love

Aldo Gucci.



AeroPeru. My sky-skimming chariot of the sun-god.

Zippered off from Miami on AeroPeru's daily jet to Lima. Charming people, lovely service. All the comforts plus a tingling anticipation of what awaits. Awoke with goosebumps as I looked down on cloud-crowned Andes, mossy with time. Touched down in Lima. Very cosmopolitan, but with an exciting underlayer that's pure Peruvian. My headquarters, the Hotel Bolivar, very Old-World, elegant. Celebrated with a Pisco

Sour in the stained-glass rotunda. Then off to fabulous museums and shopping. Nightlife is super. Terrific restaurants and discos. Up bright and early for AeroPeru flight to Iquitos and the Amazon!

This page. My passport everywhere. Knit polo dress that travels like a trooper, packs down to nothing. Skipper blue or marine red cotton-and-polyester knit flashed with white collar and cuffs. For 6 to 14 sizes, \$46. Young Dimensions in Dresses.

Facing page. Iquitos, 3 degrees south of the Equator. Hot! I'm cool as a river

breeze on a trip down the Amazon in my cotton pantsuit that's really a loose shirt and easy pants. By Rena Rowan, in blue and white striped cotton touched with white. The shirt, \$32; the pants, \$35. Both for 6 to 14 sizes. Young Dimensions in Sportswear.

And it's all from

Saks Fifth Avenue





Iquitos. Springboard to
adventure and the Amazon.

Frontier city, boom town. Relic of the Rubber Barons, pulsating with the new Princes of Petroleum. My launching down the Amazon. Thatch-roofed boat on a river wide as a lake. Passed under four rainbows. This is my lucky day. Port of call, Explorama Lodge, deep in the jungle. An Amazon village veneered with creature comforts. Alligators and orchids. Mosquito netting and martinis. Truly a jungle camp. Delicious food. To share with a guest list from the four corners of the world.

Tropical trails to the village of the Yaguas Indians, savagely elegant. The end of this world, the beginning of another. Return voyage up the Amazon to Iquitos. AeroPeru jet direct to Lima in time to catch dinner at the Granja Azul Inn. A country of contrasts!

This page. Me, Queen of the Jungle. In a hooded caftan over pants, colorful as the tropical flora and fauna. By Gil Aimbez, in multistriped rayon chiffon, the caftan, \$80, the free-flowing pants, \$68. Both for 6 to 12 sizes. Young Dimensions Collections.

Facing page. On the wireless to tell the world you don't need a swimming pool

for a bikini. The jungle's fine, according to my guide, Edgard. White nylon and spandex bikini, for 6 to 14 sizes, \$21, and gauze jumpsuit, drawstring waist and rolled cuffs, white or black cotton, small, medium or large, \$40. Sand & Sea Shop.

And it's all from

*Saks
Fifth
Avenue*







Incredible Cuzco. City sacred to the Incas. And me.

My AeroPeru jet streaked through the mists into myth and reality. Cuzco. Sacred city, navel of the world. Mysterious, marvelous. Curiously at home. Perhaps an Incaic incarnation? Palaces and temples, foundations for the structures of the Conquistadores. But Inca to the bedrock. Surviving time. Stupendous Sacsayhuaman, fabled fortress. Throne of the Inca. Kenco. Tampumachay. Seats of empire.

High on the altitude and atmosphere. On into the Valley of the Incas. Unearthly calm, more than beautiful, awesome. And mind-boggling Machu Picchu. Great forces were here. And still are! An extraordinary experience. I'll be back again. And again.

Facing page. Meditating in the ruins of Sacsayhuaman, calling up the Inca past and present. Natural-color crinkle cotton jumpsuit, drawstring waist. For 4 to 14 sizes, \$54. Night Dimensions.

This page. An Indian woman at her

loom, weaving centuries into the present, Cuzco cradled in the valley. Back-wrapped halter sundress by Carol Horn, multi-colored print on black cotton. For 4 to 12 sizes, \$46. Young Dimensions Collections.

And it's all from

*Saks
Fifth
Avenue*

UNIVERSAL

The world's finest frames.

Don't compromise with your eyes—your most priceless possession.

Visit your eye care specialist regularly.

Ask to see the selection of the world's finest and most fashionable frames.

Like the new Roberta. By Universal.

We've built a tradition on the way we build our frames.

Universal frames are available only through your eye care specialist.



 UNIVERSAL OPTICAL

Exclusive licensee for Givenchy eyewear
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Universal Optical Co., Providence, Rhode Island. The name you can trust in eyewear.



Matchup Makeup

Believable Color is the new kind of makeup
that's matched to your skin type.

Believable Color Maximum Moisture Makeup is specially formulated for normal to dry skin. Gives you a dewy fresh look. So believable and alive. Like the color has been turned on from inside.

Believable Color Minimum Oil Makeup is ideal for normal to oily skin. Helps resist oil breakthrough. Beautifully. Turns on

the brightness, without turning on the shine. And lasts longer. So the shade you start with is the shade you keep.

And if you have normal skin, choose the finish you like best. More moist or more matte. Thanks to Believable Color, now you have a choice. In nine beautifully believable colors.



From the laboratories of
Elizabeth Arden



Diane Von Furstenberg's

tatiana®...for the woman who knows she's different



Eau de Parfum Spray 2 oz. \$10.00

Bloomingdale's

Lord & Taylor

Saks

I. Magnin

Bullock's Wilshire

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Nieman Marcus

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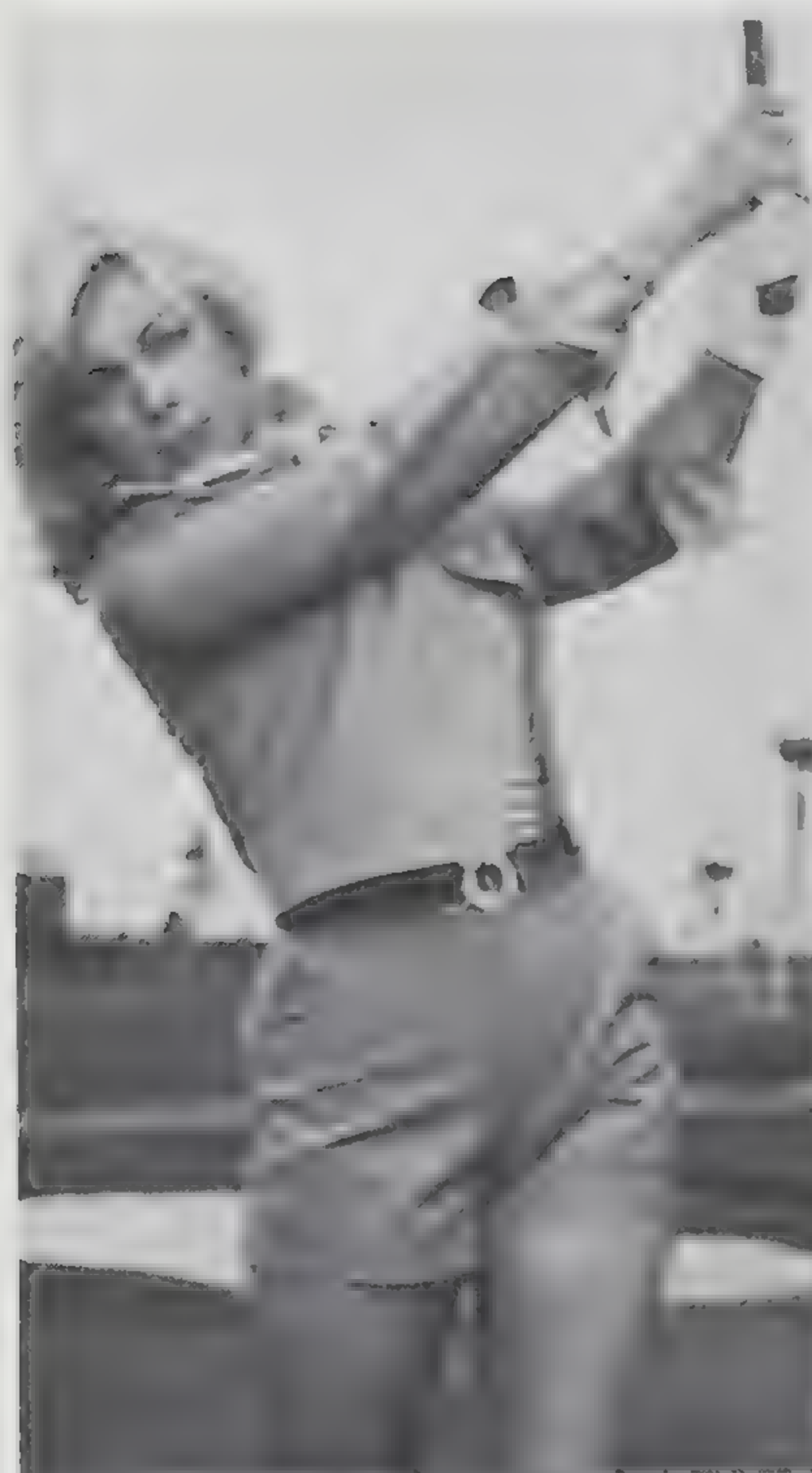
When fashion can keep its elegant looks even under the pressures of the game, that's called Sportcouture.

It's a unique collection of golf, tennis and swimwear that gives a whole new look to your game.

Designed by Anne Klein for Penfold in fabrics chosen for their style as well as their wearability. Totally fashionable, totally feminine, totally functional, that's Sportcouture.

No wonder top professionals like Marlene Hagge and Suzy Chaffee have already made it part of their game.

Look for the Penfold Collection in the finest stores. And spend the summer in Sportcouture whether you're playing the game or not.



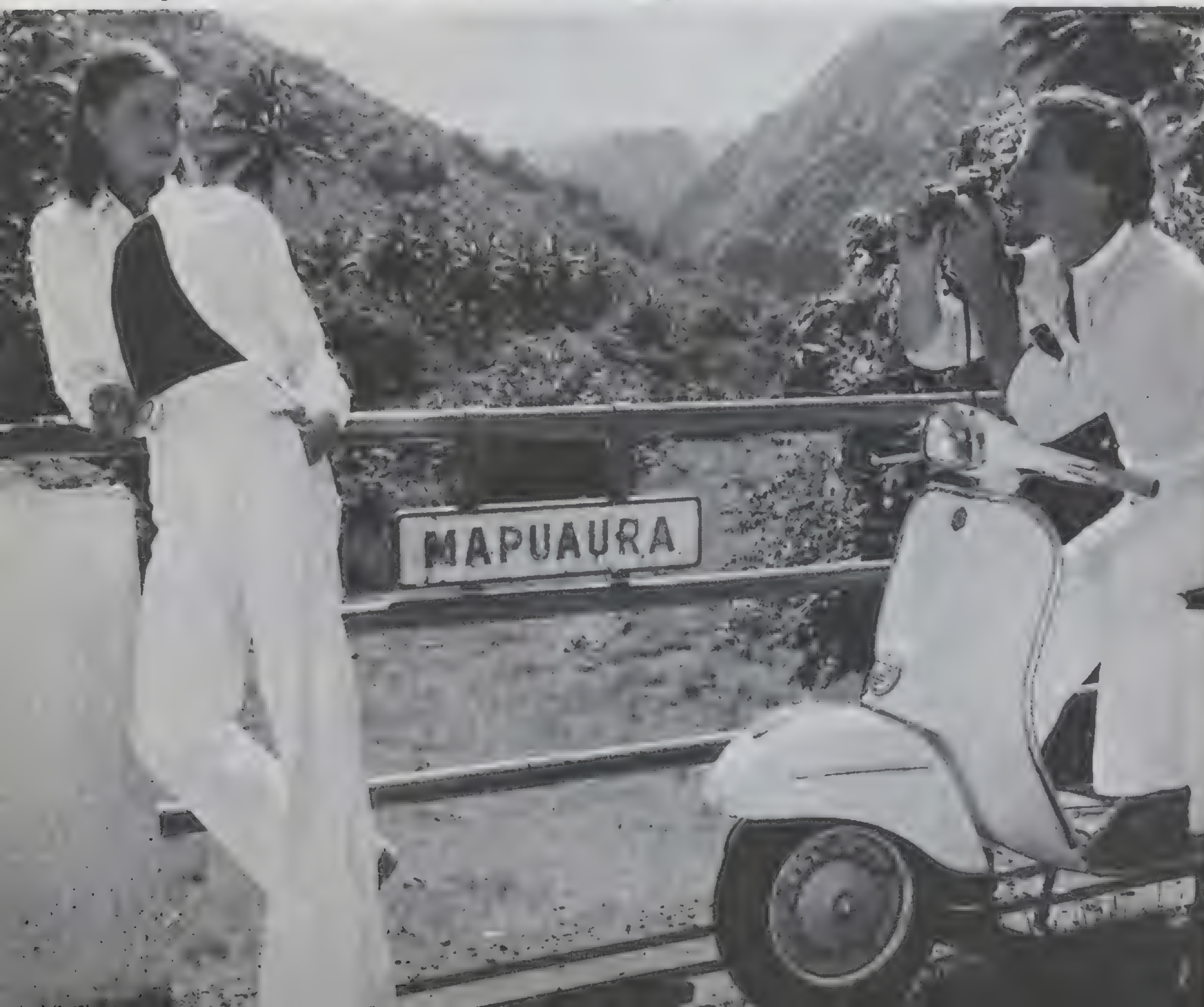
ANNE KLEIN[®]
FOR
penfold[®]

Sportcouture for the game and after.

Tahiti via UTA and I. Magnin



Tahiti: shells and flowers; dancing until dawn. French cuisine. Le Truck. Paradise! UTA and Ralph Lauren Active Sport make it happen!



Tahiti, island of delicious contrasts. In Papeete, its capital, motorcyclists with flowers in their hair! It's a bustling waterfront mini-city placed in the midst of the spectacular tropics. And pervading all, an easy going attitude summed up by the phrase, "Aita peapea?", "Who cares?" Ralph Lauren understands. Sends you off in some of the easiest sportswear either side of paradise. This page: her white twill bike jacket and pants in cotton, the fabric of choice for the tropical ambience 6 to 14 sizes. The jacket has knitted cuffs and back hem, a buckled neckline 76.00 The pants 50.00 Green cotton terry short sleeve T has white contrast, the Lauren insignia on its sleeve. S-M-L sizes 18.00 Opposite: she wears Ralph's yellow cotton terry top, hooded, big pouch pocket added 46.00 The matching drawstring pants 42.00 Both, S-M-L sizes, adding up to a great jogging suit.

magnum



I. magnin



All this, yours to explore. And you get there effortlessly via UTA's wide body DC-10 jets! Leave Los Angeles at 10:55 P.M. Then to sleep, perhaps to dream and arrive in the islands at dawn. You'll meet the easy going Tahitians and enjoy some of the world's cleanest air! Opposite: on the beach at dusk, dressed for tennis, her white cotton interlock knit T. Blue collar and cuffs, the polo player insignia on the right sleeve. S-M-L sizes 24.00

The white cotton twill shorts have cotton terry side inserts, a blue grosgrain belt. 6 to 14 sizes 38.00

The navy cotton terry tennis dress has rugby styling, the Ralph Lauren emblem S-M-L sizes 42.00

The terry wrist band 2.00 Her visor 5.00

He carries Ralph's natural cotton canvas duffle with an outside arrangement for your tennis racket 130.00

This page: at the banana plantation at Point Venus, the white cotton twill shortall, newly cuffed, the Lauren insignia, d-ring belt 4 to 12 sizes 58.00

Navy cotton terry hyped with white knit. The jogging sweatshirt 32.00

Matching drawstring shorts 26.00 Both, S-M-L sizes. Below: "Le Truck," the local's transportation. It goes

around the island's perimeter for about 40¢. A cross between a San Francisco cable car and a buckboard, it's a great, fun way to meet the people!

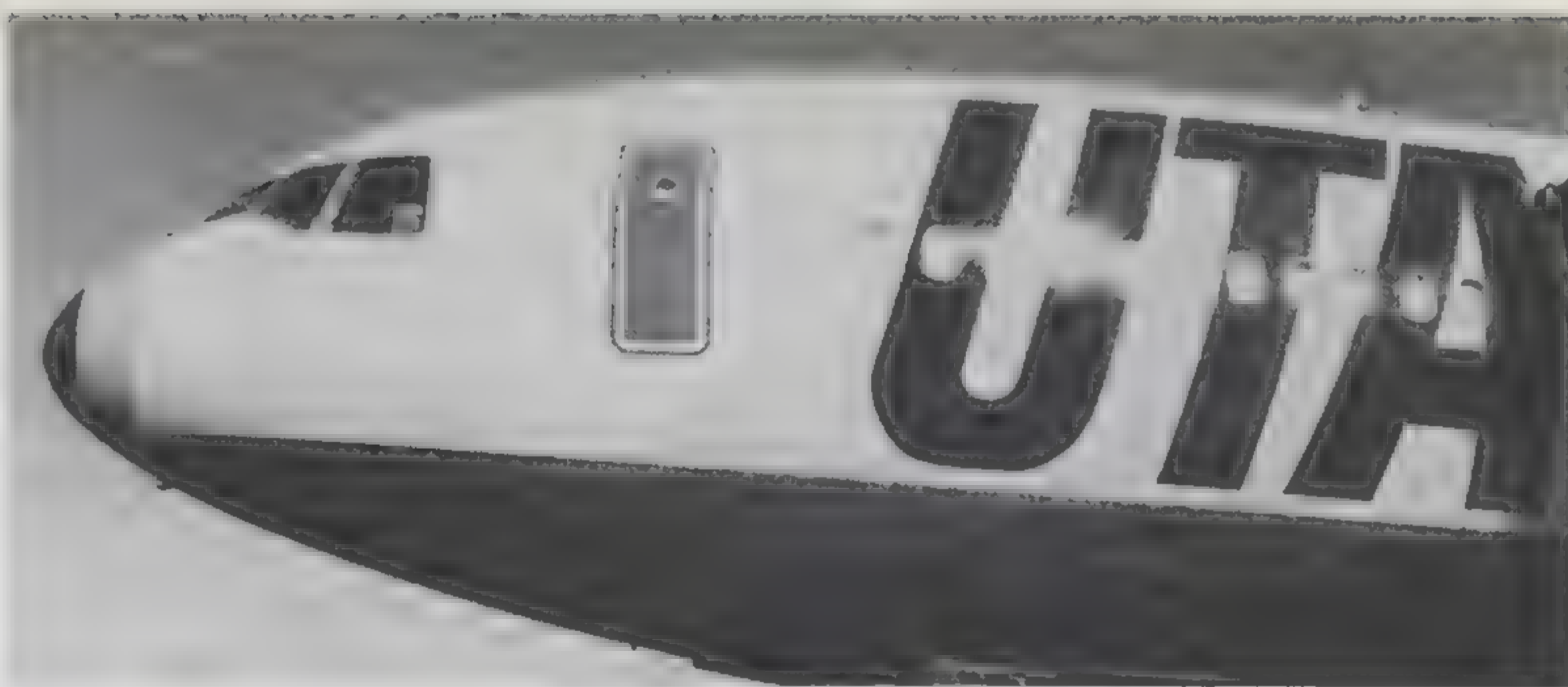


Tahiti: miles of empty beaches. A necklace of coral reefs. Stars you can almost touch. Paradise! Ralph Lauren Active Sport makes it happen!



Tahiti via UTA and I. Magnin

Tahiti via UTA and I. Magnin



Tahiti: dessert you pick off the trees. Motorcycle riders with flowers in their hair. Velvety black sand beaches. Paradise! I. Magnin makes it happen!



Tahiti! For more than two hundred years since 1767 when England's Captain Samuel Wallis anchored off Point Venus, blithe human spirits have been lured by the physical charms of its scenery and inhabitants. No wonder! Everything is simply yours for the taking! Yours for the taking, sportswear by Ralph Lauren Active Sport. This page: at the outdoor, flower-laden bar of the Maeva Beach, the luxurious modern UTH hotel near Tahiti's airport. Your view, Moorea, rising in mists out of the sea. She wears Ralph Lauren's d-ring belt, white cotton twill pants with green stripes racing down either leg 6 to 14 sizes 50.00 The green cotton terry rugby T shirt has the Ralph Lauren patch, white cotton twill facing the neckline S-M-L sizes 32.00 Opposite: at the showers on the white coral beach, the Maeva Beach Hotel in the background, she wears Ralph's white cotton terry cardigan 44.00 Underneath, his navy cotton interlock knit tank top with white accents 12.00 Both, S-M-L sizes. The white cotton twill skirt is side closed with navy buttons 6 to 14 sizes 28.00 All these and more from the I. Magnin sportswear collections, the finest in the world.



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put on the
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no one can see

perfume cologne eau de toilette bath accents
Available at LORD & TAYLOR, J.W. ROBINSON

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SUITCASE
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Madler's Luxury Luggage
in Suede and Leather.

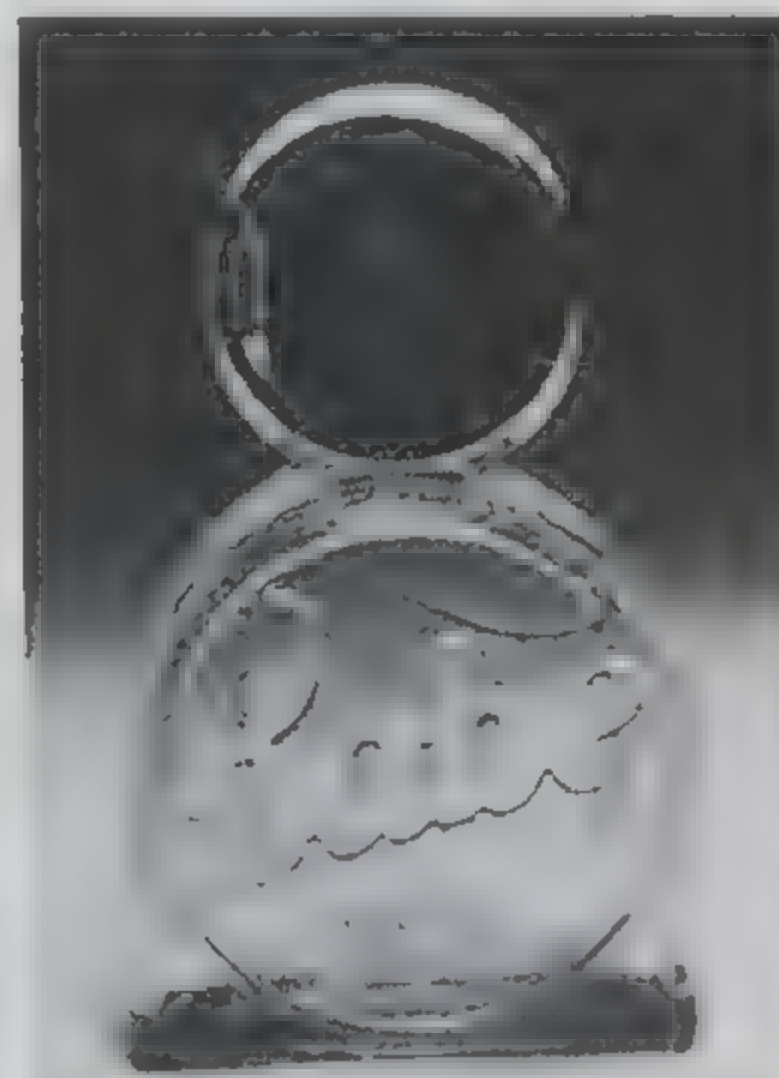
The latest in luggage from Europe—perfect matchups: suede and leather . . . strength and durability . . . our stylish suitcase and travel bag. The suede has a chestnut look, leather trim reinforces all stress points, locks and buckles are of brass. Suitcase is 27" x 17". Complete set, offering a smaller suitcase and 2 suiter as well as a variety of travel bags and complementary items, is now on display at Madler.

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ALL MAJOR CREDIT CARDS ACCEPTED

Vogue Ready Beauty

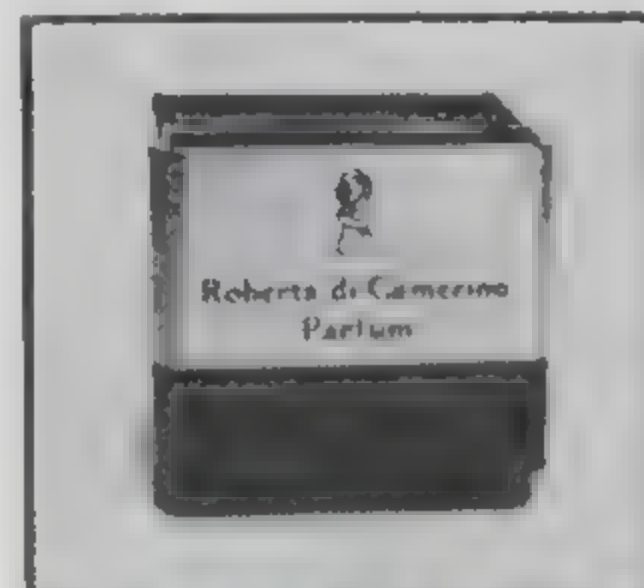
Five new fragrances fresh for summer

Fragrance can be the fastest way to get your message across, and you've probably already found at least one that delivers for you. But if summer brings a change in the aura you want to communicate, this may be the time to experiment with something different. So before you browse through our fragrance alphabet (pages 180-185) or hear the words of the experts (pages 76 and 187), consider what these fresh new scents have to say. For a complete roundup of fragrances and stores that have them, see page 70.



INSTANT TURN-ON

If you're planning to try everything at least once, Fabergé's Babe is the fragrance to keep you company. Light, clean, blending floral and woody notes with a warm dash of amber . . . the mood is sexy-sporty—and of-the-moment.



BELLA DONNA

Donna R, that is. This exotic new scent by Roberta di Camerino responds warmly to the woman who wears it. Don't let the sleek glass and chrome packaging fool you: the fragrance inside is the earthy Italian brand of sensuality.



SUMMER FLING

If you're following romantic inclinations, consider Jardanel, new bouquet from Jean Desprez. A heady blend of jasmine, rose, patchouli, sandalwood, and moss, Jardanel blossoms into a warm, provocative scent.



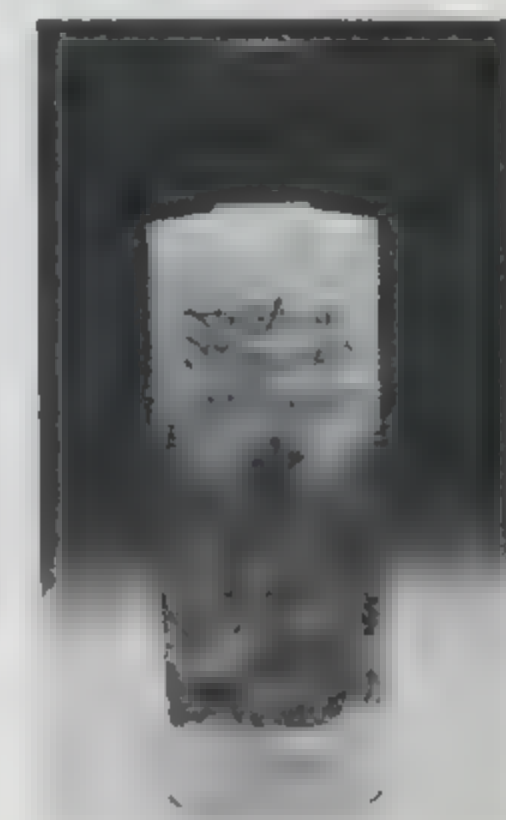
REYNOLDS ROLLES

NEW CLASSIC

WHEN YOU WANT TO DELIVER A SPORTIVE, CASUAL, "UP" FRAGRANCE MESSAGE, SLIP INTO BLAZER, THE NEW ANNE KLEIN SCENT FROM HELENA RUBINSTEIN. FRESH AND FLORAL, WITH A SURPRISING FILLIP OF RASPBERRY—IT'S EVERYTHING YOU LIKE ABOUT A MAN'S COLOGNE . . . FOR A WOMAN. YOU CAN SPLASH IN IT IN COLOGNE, PERFUME, OR DUSTING FORM . . . ALL COOL WAYS TO FEEL COOL.

FRESH CUTS

A light new way to wear flowers from Dana. Lavender, Hyacinth, Carnation, and Gardenia in icy-cool splash-ons called Fresh Cut Flowers. Pick them out of your refrigerator and mix your own bouquet! You'll be amazed at how truly light they are.



The soft, silky feel of young skin.
It can happen again.




Touch a child's cheek with one hand. Touch your own with the other.
What you feel is Living Proof of what this new skin treatment can do for you.

If you can't remember when your skin felt this young, one application of new Living Proof will bring it all back to your fingertips. Its unique feel comes from the Hydracel formula, a synthesis of natural organic ingredients present in the skin. It helps increase the skin's ability to hold moisture, lets skin breathe. Living Proof allows dry skin to naturally regenerate its moisture balance. Dry, oily and normal skin types can all benefit from it. Living Proof promises no miracles—just a remarkably effective new way to care for your skin. Let your hand tell you instantly what your eyes will tell you soon. Let the living proof be you.

GEMINESSE



LIVING PROOF



Hello Fresh Face! That's you

Introducing 'The Rain-Shiners'



6 new moisture-drenched
lipcolors from **fresh & lovely**®

Now, to light up your smile with high shine and
soft color, six new rain-fresh lip shades!
Sexy pinks, fresh corals, soft bronzed cinnamons
and gentle mauves in Creams and Frosts.

Protectively rich in moisturizers.

And so sensibly priced. Even has a sun-screen.

No wonder fashionable lips all over America
are switching to Fresh & Lovely Moisture Lipcolors!

with a little help from

Maybelline

Fine Make-up / Sensibly Priced



The Uno-A-Erre Chain Reaction. It goes on and on...

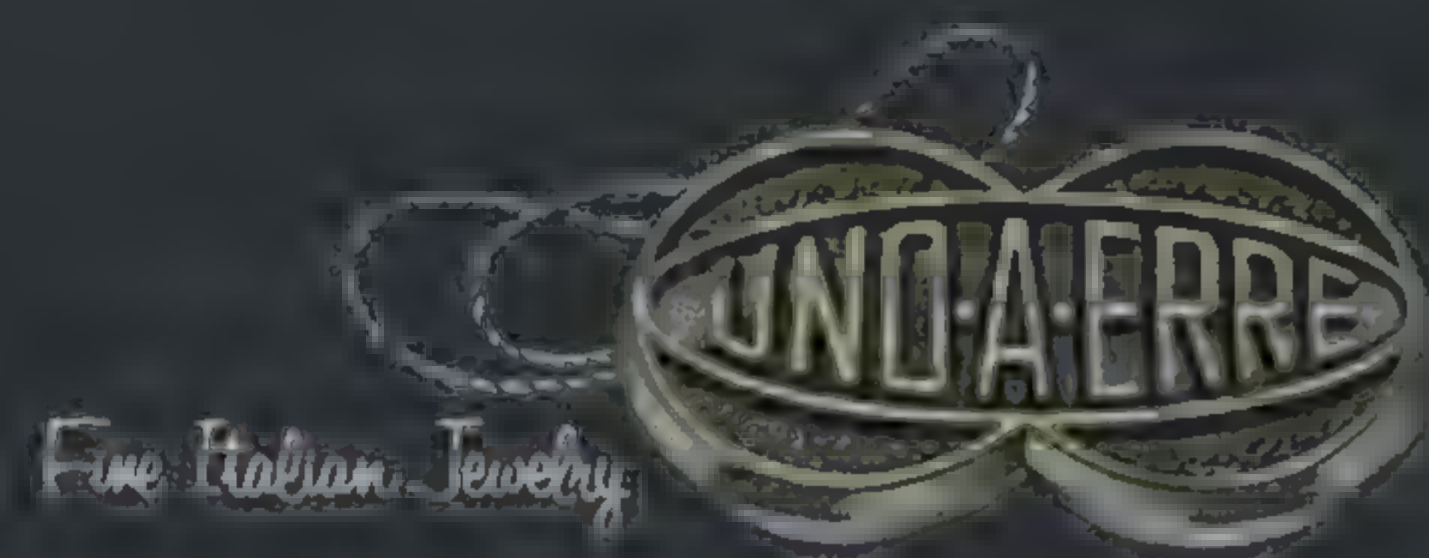
creating a look of classic beauty that links you to a world of fashion, good taste and self expression.

Uno-A-Erre neckchains long to make you lovelier. More interesting, too. Very fancy or purely plain. In 14kt and 18kt gold and sterling silver.

Uno-A-Erre is made the way fine Italian jewelry should be made: very carefully.

We go to any lengths to make you happy. At fine jewelry and department stores.

Write for **Chain Reaction** brochure. Aureo Jewelry Creations, Dept. VC, 580 Fifth Avenue, New York, N.Y. 10036.



enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



A fragrance as eclectic and intense as the man who designed it. And as one-of-a-kind as the woman who'll wear it.

Parfums Lagerfeld • Paris

**Add two candles,
soft music, and serve.**



"I gave a perfume to my colours"



© 1976 Roberta di Camerino



Roberta di Camerino Venezia, San Marco New York, Fifth Avenue

Lilly follows the sun with Hawaiian Tropic

Among Hawaii's relaxed and friendly Outer Islands, none is more gracious in its gift of lush tropical beauty than the "Garden Island" of Kauai.

The Kauai Surf, a truly complete resort that dominates its own half-mile of white sand beaches, is Lilly's vacation destination. Packed along with the colorful resort fashions is a supply of Hawaiian Tropic for the most glowing tan under the sun. At the beach, on the Kauai Surf tennis courts and championship golf course, or sailing on beautiful Kalapaki Bay, Lilly sports her glowing newly-acquired tan.

When you follow the sun, just follow Hawaiian Tropic's six steps to a safe, burn-free tan: Begin with Sun's Screen Gel for maximum protection, and proceed to Dark Tanning Lotion to establish a solid base tan. Dark Tanning Oil protects less, reflects more; and Professional Tanning Oil is only for the pros—it has no sunscreen.

The ultimate for those with a good tan is Royal Tanning Blend. The addition of mink and avocado oils, which are closest to the body's natural oils, keep skin soft and glowing. To hold your tan and to use as a moisturizer all year round: Forever Tan Aloe "E." It contains oils of mink, avocado, vitamin "E" and the pure clear gel of the precious tropical aloe vera plant which replaces vital body oils lost by exposure to sun, wind and water.



Lilly Pulitzer

PALM BEACH, FLA. • BLOOMFIELD HILLS, MICH. • BOCA RATON, FLA. • BRYN MAWR, PA. • EDGARTOWN, MASS. • HOUSTON, TEX. • LA JOLLA, CALIF. • LAKE FOREST, ILL. • MEMPHIS, TENN. • NAPLES, FLA. • NEW ORLEANS, LA. • NEWPORT, R. I. • NORTHEAST HARBOR, ME. • ORLEANS, MASS. • OSTERVILLE, MASS. • PALM DESERT, CALIF. • PAWLEY'S IS., S.C. • PETOSKEY, MICH. • PHOENIX, ARIZ. • SARASOTA, FLA. • SOUTHAMPTON, N.Y. • WATCH HILL, R.I.









Lilly follows the sun with Hawaiian Tropic

Lillys are a natural for the resort life at the Kauai Surf...from shopping in its arcades and exploring the award-winning tropical gardens, to evenings at one of its five superb restaurants, the Polynesian show or dancing in the Golden Cape Lounge.

While enjoying your vacation remember Hawaiian Tropic dark tanning products—the natural way to tan. The Hawaiian Tropic "Six Steps to the Safest Tan" program has a cosmetic formula for every skin type and body chemistry at any stage of tanning. With this unique line of sun cosmetics, you choose the tanning product that suits you. From across the Pacific comes a touch of Hawaiian tropical exotic natural flora, fruit and nut oils in a unique blend of nature's rich tanning and protective agents, which screen burning rays as they condition the skin. Sun lovers everywhere prefer the casual, easygoing Lilly look and Hawaiian Tropic, international tanning sensation; the scent of coconut, the tan of the Islands.

Hawaiian Tropic
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A product of the Islands



Lilly Pulitzer

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Take Trender...the total menstrual tablet and wear your sleekest pants...your skinniest bikini and be your own cheerful self. Trender® helps relieve pain and cramps promptly. But, unlike the leading tablet, Trender has special ingredients that help prevent the uncomfortable water build-up that bloats you out of shape...and so eases the tense unhappy feelings that go with it. No prescription needed. Take only as directed.



Today she's Ms. And she knows what it means to be the family banker.



In the old days, she was Mrs. And she was kept as far away from the family finances as possible.

Today's homemaker has to be very much a business-woman. And that means more than juggling schedules and buying meat on sale.

It means seeing that daily expenses are met and making sure there's something saved

for the future, too.

That's where U.S. Savings Bonds help. Bonds can be purchased at the bank on a regular basis. Or through the Payroll Savings Plan where her husband works. (That way, an amount they specify is automatically set aside from each paycheck and used to buy Bonds.)

Either way, her business instincts appreciate the interest rate. And it's nice to know Bonds now mature in less than six years.

Best of all, Bonds represent safe, steady savings for her family.

U.S. Savings Bonds. For the woman who's at the heart of her family's finances.



Take stock in America.

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Vogue Answers Your Beauty Questions

Why Black cosmetics?... Flimsy nails—new help.... Making eye shadow last

Q As a Black woman, I would like to know if there is any real difference between regular beauty products and those designed specifically for Black skin?

A According to Fashion Fair, a leading Black cosmetic company, there are indeed many vital differences, both in treatment and makeup. For example, in the treatment area, Fashion Fair cleansing treatments are geared to the oily problems of Black skin. Key point: they contain no beauty grains for cleansing which can bruise the easy-to-scar skin. Their night creams are *non-oily* moisturizers, not rich creams, because Black skin is naturally oily, needs moisture replenishment only.

As far as colors go . . . they are formulated to give the clearest, deepest intensity of color. Pastels are great on a white canvas, lose all their pow on a dark one. Other special products that make sense for Black skin: a lip-color balancer; it is not unusual for Black women to have one lip darker than the other, and this product evens up the score. Plus non-oily dark foundation shades made without the red pigments that would turn ashy on Black skin.

Q My nails are weak, but I love to wear color on them. Problem: Colored nail hardeners do not come in the shade that looks best on me?

A Problem solved: You can wear your favorite nail-lacquer color underneath a clear glaze that gives nails strength and prevents chipping of polish (and nails). The product to look for is Maji-Nail Glaz-Gard. Start with a base coat of Glaz-Gard, follow with your choice of nail lacquer, then finish off with one more application of Glaz-Gard. For maximum results, Glaz-Gard should be reapplied every other day.

Q In the summer, my eye shadow streaks and disappears much more readily than it does in winter. Is there any good way to make the color last longer?

A One is by wearing waterproof eye shadow—today many companies make excellent waterproof makeups for eyes as well as cheeks and skin. Another way is to try a trick devised by makeup artist Ariella. She puts an under-eye cover-up cream *on* the lid, then applies powdered eye shadow. The cover will absorb the cream content of the powder and color stays on.

Q Living in Cleveland, Ohio, I don't have access to the makeup experts in New York. Is there a way I can get makeup lessons here without untoward expense?

A Makeup experts connected with the major cosmetic companies make nation-wide appearances in major stores all the time. Check with your local department stores (in Cleveland, try Higbee's and Halle's) to find out the schedule of visiting artists (or resident artists) and get a free makeup lesson from them. To make the most of the opportunity, have a friend photograph you before and after every makeup and refer back to the tips and tricks that worked best for you. If you really look objectively at your face, you can become your own makeup expert.

photograph by David Hamilton



Lalique Crystal Flacon

"Farouche"

The perfume created by NINA RICCI, Paris
for all the women you are.

Impeccable...Bénéfique



skincare.



There is a treatment and make-up collection that brings you closer than you ever dreamed to truly impeccable skin. Bénéfique. Created in the world-renowned laboratories of Shiseido, it goes beyond moisturizing to give your skin beneficial, tangible results. Young-looking softness, tone and resiliency not only now, but with continued use, year after year. Impeccable skincare. Bénéfique. Now being introduced in better department and specialty stores.



BÉNÉFIQUE
by SHISEIDO

**When was the last time you were told
to wash your face?**



It's not what you put on your face. It's how you take it off that makes the difference. And that's where the world famous Erno Laszlo skincare program begins. With a special soap for your skin type and plenty of hot water. To give you the cleanest possible skin. Because we at The Erno Laszlo Institute know that skin can't be healthy looking and beautiful until it's really clean.

Sounds simple, doesn't it? Everything about Erno Laszlo skincare is very simple. And very effective. It starts with your personal skin analysis by one of our Institute trained specialists. Then a specially prescribed beauty ritual for you to follow faithfully. And in less time than you ever imagined, you will see the look and glow of good health return to your skin.

Meet with one of our specialists soon. At Saks Fifth Avenue and other selected fine stores across the country.

The Erno Laszlo Institute

10 East 53 Street
New York 10022.





In the country where romance
is a national passion,
so is Madame Rochas.



Madame Rochas.
There's never been
a more beautiful
interpretation of what
it means
to be a woman.

Andrea Stark, Fabergé Newcomer



©1976 FABERGÉ, INC.

“I just found a Spring of Pearls by Fabergé.”

Andrea Stark is a dedicated art therapist. But her talent doesn't flower in an attic. It flourishes in the Children's Clinic of a big New York City hospital, where she keeps youngsters' minds off medicine and on painting.

The kids eat it up. And Andrea's discovered she's happiest in her work when they're happy.

Another of Andrea's discoveries: Fabergé's Spring of Pearls collection for eyes and nails. The new Patina Frost

Flatterlash Mascaras have a subtle touch of pearlescence—a Fabergé first. Colors like Patina Blue Frost give Andrea's eyes a shimmering radiance she loves.

Andrea's palette also includes Fabergé's new extra-frosted, powdered Eye Colors in four Ultra Icy shades. And to complete the portrait, she accents her nails with the lustrous look of Fabergé pearlized Nail Glazes.

Come to the Fabergé for a beautiful Spring of Pearls. And turn yourself into an absolute pearl of a girl.



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ULTRA ICY EYE COLORS: ULTRA ICY DEEP BLUE, BROWN, GREY, SIENNA
PATINA FROST FLATTERLASH SHADES: BLUE PATINA FROST, BLACK, PLUM, GREEN, BROWN.
NAIL GLAZE COLORS: FROSTED RASPBERRY, BEIGE, PLATINUM, BRONZE

Ahhh...
Arnel
The feel-good fiber



**Ronald Kolodzie
has a well-bred Purrsonality.**

Three soft-spoken pieces that make one great pulled-together look. By Ronald Kolodzie for Concept VII. In Purrsonality—the beautifully behaved jersey of 100% Celanese Arnel triacetate. 4-12. About \$90.

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Our soap has nothing to hide.

This is what a bar of Neutrogena[®] looks like when you unwrap it. Nothing fancy. No decorator shapes, swirls of color, room-enveloping perfume, or monograms. Just an unadorned bar of pure amber, so clear you actually can look through it.

But this apparently simple-looking soap can do more for your sensitive, dry, or touchy skin than the most elaborate cosmetic soaps on the market.

Why? Because Neutrogena is uniquely, painstakingly formulated to be kind to sensitive skin. We've been caring for sensitive skin for 20 years.

It is hypo-allergenic, with known irritants screened out. It won't de-fat, deterge, or denature the skin, unlike so-called deep-pore cleansers, because its mild, heavy-molecular formula is chemically-balanced to remove surface dirt and makeup without penetrating the skin's sub-layers and robbing them of oils and moisture.

And it contains no extra artificial ingredients, called inhibitors, which many soaps contain to make them last longer.

When you first try Neutrogena, you'll notice that it dissolves more easily than any soap you've ever used.

That's because Neutrogena does *not* contain inhibitors. It *liquefies* when it meets water, completely rinsing off so there's no soap residue left on your skin to alter

its pH balance and keep it from returning to normal. This solubility is your promise that your face won't have that tight, dry feeling after washing that you sometimes get from other soaps. And that, even if your skin is dry, Neutrogena won't make it worse.

In fact, dermatologists, allergists, and even plastic surgeons frequently recommend our soap because it does one thing and does it well. Neutrogena *cleans* your skin thoroughly, yet mildly and without irritation.

What's more, our soap is tested as carefully as a prescription drug. Its quality ingredients meet USDA Food Grade requirements, which means they're safe enough to eat. NASA chose Neutrogena Soap for Skylab experiments because of its mild, non-irritating qualities. (Imagine an astronaut in outer space with a skin rash and you'll see how important a soap can be.)

And in a number of medical cases Neutrogena Soap has been used for cleansing where other soaps could not be tolerated.

In an era when you have a right to be suspicious about the claims products make, our soap has nothing to hide. Try it. Once you've enjoyed that wonderful, clean Neutrogena feeling, perhaps your skin will have nothing to hide, either.

Neutrogena[®] Soap
for sensitive skin care.



Arnel...
The feel-good fiber



**Kasper
has a luxury-loving
Purrsonality.**

Tunic dress over flowing pajama pants, fit for a Moroccan princess. By Kasper for Joan Leslie. In Purrsonality—the pampered-looking, pampered-feeling jersey of 100% Celanese Arnel triacetate. 4-14. About \$120. Available at Bonwit Teller, New York; Stix, Baer & Fuller, St. Louis & Kansas City; Hudson's, Detroit; Woodward & Lothrop, Washington, D.C.

May Vogue
focuses on

Fragrance

For your convenience, we list
VOGUE's MAY 1976 stores which
have many of the fragrances
featured in this issue:

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Albuquerque, N.M.Goldwaters
Anahelm, California
 Robinson's Southern California
Atlanta, GeorgiaRich's
Austin, TexasFrost Bros.
Bala-Cynwyd, Pa.Lord & Taylor
Bettendorf, IowaYounkers
Beverly Hills, California
 Robinson's Southern California
Birmingham, AlabamaRich's
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Fort Wayne, IndianaL. S. Ayres & Co.
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Hartford, ConnecticutG. Fox & Co.
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Oakbrook, IllinoisLord & Taylor
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 Robinson's Southern California
Pasadena, California
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Philadelphia, PennsylvaniaNan Duskin
Phoenix, ArizonaGoldwaters
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St. Petersburg, Fla.Maas Brothers
San Antonio, TexasFrost Bros.
San Diego, California
 Robinson's Southern California
Santa Anita, California
 Robinson's Southern California
Santa Barbara, California
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Sarasota, Fla.Maas Brothers
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Scottsdale, ArizonaGoldwaters
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Washington, D.C.Lord & Taylor
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 Robinson's Southern California
Woodfield, IllinoisLord & Taylor
Woodland Hills, California
 Robinson's Southern California

Vogue Food

By Arthur Gold and Robert Fizdale

Food in hand: canapés, sandwiches with eye-and-eat appeal

More recipes for pick-up foods on page 192.

Cheese, More Than a Slice

According to Jonathan Swift, "Bachelor's fare [is] bread and cheese, and kisses." Since the first two often lead to the third, why not dazzle your bachelor friends with cheese and bread canapés. However, if you are happily married, you can risk more elaborate fare.

Brie-Cheese Canapés

Approximately 16-20 canapés

¼ pound Brie cheese	¼ teaspoon curry powder
½ stick sweet butter	¼ teaspoon each salt and
(more to taste, if desired)	freshly ground pepper
12 almonds	Toasted white bread
1 teaspoon peanut oil	cut in squares

Have the cheese and butter at room temperature; mash together till well mixed. Heat almonds in oil over low heat till lightly toasted; watch, as they burn easily. Drain on paper towels; season with curry, salt, and pepper. Chop fine in nut grinder, blender, or Cuisinart Food Processor. Mix two-thirds of the chopped nuts into the cheese. Spread on toasted white bread; sprinkle tops of canapés with remaining chopped nuts.

Roquefort-Cheese Canapés

Mash together equal amounts of softened sweet butter and Roquefort cheese (or Gorgonzola or Danish blue). Serve on crackers or lightly fried bread squares. Sprinkle the cheese with chopped walnuts and garnish each canapé with a walnut half.

Stuffed Cheeses

For large cocktail parties, filled Holland Gouda or Edam cheeses are very festive. They come in all sizes, several shapes, and two colors—yellow and red. You scoop out the cheese, leaving shell in its colorful wrapping. This recipe makes about 24 canapés.

3-inch round Gouda cheese	1 teaspoon Cognac
½ stick butter (¼ pound)	Pinch cayenne pepper
1 teaspoon Dijon mustard	Dash Worcestershire sauce
1 teaspoon chutney	3 shakes paprika

Slice off top and scoop out as much of cheese as possible using a spoon; leave shell intact. Put the scooped-out cheese along with all the other ingredients into a blender or Cuisinart Food Processor, using the sharp knife, and blend. Fill the shell with this mixture, heaping it into a conical shape. Garnish with a pimento-stuffed olive on top and strips of pimento down the sides.

Light Bites, Puffed and Pillow

There are two very simple ways of making hot puffed canapés. One has as a base a mixture of cream cheese and egg yolk; the other relies on mayonnaise for its puff-up.

Cream-Cheese Puffs

about 25 canapés

Make the basic cream-cheese-puff mixture by mixing an 8-ounce package of cream cheese, softened to room temperature, with a lightly beaten egg yolk till well combined. Add 1 teaspoon finely chopped chives and 1 teaspoon onion juice or grated onion. Season with salt and freshly ground pepper to taste.

With a small cookie cutter, cut 1-inch or 1½-inch rounds of first-quality white bread. Spread the cream-cheese mixture on the bread rounds, mounding it up in the centers but making sure that the mixture is spread to the edges of the bread rounds—otherwise they will burn.

When ready to serve, lightly grease a baking pan with vegetable oil, set the puffs in the pan, and put about 4 to 5 inches below the broiler.

(Continued on page 88)

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Vogue HOROSCOPE

By Francesco Waldner

FROM MAY 1 — MAY 31

If you were born when the Sun was in Taurus: If you want to make changes in your position, you should do it between now and mid-July. This period is favorable for building up new activities and for improving your financial situation. Uranus may destroy many of your beloved habits, bring unexpected changes and surprising events. Your slow-to-move nature will be forgotten for a while, and you will be happy to be guided by Jupiter, in your sign. Interesting work comes up: May 1st–16th, July 7th–August 23rd; in 1977, January 1–February 9th, and March 21st–April 27th. From June 1976 on, you must watch your step to avoid hasty decisions. Happy periods in your emotional life will be: May 3rd–27th, June 21st–July 14th, August 9th–31st, November 15th–December 9th, January 5th–February 2nd, 1977.

Aries MARCH 21–APRIL 20

Much depends on your personal initiative. Plan carefully during the first part of the month, and try to realize your hopes during the month's second half. A business affair is still outstanding, and you must insist that it be settled as soon as possible; take it up on the 6th or 7th, when you will have good Moon and Mercury aspects. Find the right way to get on with rather difficult people. There could be a lack of diplomacy on the 4th–5th and 17th–18th. During the last days of the month, a good Venus aspect brings pleasant happenings to your family life. Keep a promise given during the first two months of the year. **My advice:** Excellent chances come your way during the weekend of the 15th–16th; take them up quickly.

Taurus APRIL 21–MAY 20

Two fortune-bringers, Jupiter and Venus, are in your sign. Good luck, therefore, helps both your finances and your emotional life. Lovers will be very happy on the 8th–9th and 17th–18th. An interview or conversation concerning your future should take place on the 4th–5th or 21st–22nd. You will have important persons backing you. After the 17th, with the beginning of a critical Mars influence, you must control your temper. Don't make a quick decision; if you let matters develop, a much better offer may turn up. Avoid any discussion on the 6th–7th and 19th–20th. **My advice:** Now is the right moment to show off your business know-how.

Gemini MAY 21–JUNE 21

Various good aspects are coming your way. From the 18th, fresh impulses and energy will help you to start a promising enterprise. Don't let your mind wander from your plans; inattention could bring financial disadvantage on the 21st–22nd. Keep a tight rein on your business affairs and follow up on correspondence. One day could make all the difference. Affairs of the heart enjoy good Moon aspects on the 10th–11th and 19th–20th; use them wisely, because you have two rather critical weekends on the 8th–9th and 15th–16th. Don't talk too much about your plans and personal problems. Neptune is negative, and you might speak to the wrong people. **My advice:** Try to be clear cut in your work, and go straight to the point.

Cancer JUNE 22–JULY 22

Mars has been an annoying influence; but, after the 15th, a calmer time begins. You can stabilize your sentimental life and enjoy happy hours on the 12th–13th and 21st–22nd—days with good Moon and Venus aspects. If you have hurt the person you are in love with, you can now make up for it, and your relationship will again be positive and satisfying. Don't make anyone cross on the 10th–11th and 23rd–25th, when some news may irritate you. May is favorable for your work and your career, and the outlook for the future is excellent. Don't neglect important contacts and new relationships—they will be very useful one day. **My advice:** If you follow your intuition, you can now find out where your best chances lay.

Leo JULY 23–AUGUST 23

For the moment, hold back on your personal wishes and concentrate completely on all matters concerning your work and finances. You must be very careful not to make any mistakes in your dealings. Wrong information and hidden enmity could irritate you. Avoid any quarrel with superiors or co-workers, and be prudent with authorities and legal questions. Don't be upset if your ideas don't find a willing ear on the 12th–13th or 26th–28th. Let it drop, and wait for a better moment. This advice, more or less, applies to your emotional life, too. **My advice:** Use your favorable Moon aspects on the 14th–16th and 23rd–25th to clear up your private life.

(Continued on page 74)

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L & k,
L.

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COLOR, that is! Love the way
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nine fresh, fashion-y beautiful
shades.... believe it!



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CREATED TO IDENTIFY
HIS FOLLOWING

Vogue

HOROSCOPE

Continued from page 72

Virgo

AUGUST 24–SEPTEMBER 23

This is a positive moment to finalize a contract or legal problem. Business affairs end well, and you can gain through investments made in previous years. Any offer or proposal made on the 1st–3rd or 21st–22nd must be looked at with a skeptical eye. Someone wants your cooperation, but don't take any step before you get information about the person's financial situation. Your emotional life looks bright; make your best use of good Moon aspects on the 17th–18th and 26th–28th. **My advice:** Don't take needless risks, especially with people whom you don't know well.

Libra

SEPTEMBER 24–OCTOBER 23

The problems of the last few months are now over and you can see light again. Relations with certain people whom you must deal with are much easier; it is up to you to strengthen your friendships again. Clear up misunderstandings in a nice way on the 1st–3rd, when you have good Moon and Mercury aspects. The 4th–5th could bring problems. A bad Mars influence will finally end after the 15th. Your health conditions improve and put you in good shape. Lovely days in your emotional life come on the 19th–20th and 29th–30th. **My advice:** Avoid discussions on the 17th–18th. Take advantage of new possibilities during the month's last days.

Scorpio

OCTOBER 24–NOVEMBER 22

The month is marked by unclear situations and a tendency on your part to overlook any difficulties. Be careful to avoid financial losses and keep away from risky business; with Jupiter in opposition to your natal Sun, you shouldn't make any uncertain changes. The situation in your private life is somewhat ambiguous. An amusing adventure could bring great fascination, but be careful on the 6th–7th and 26th–27th not to get into trouble. After the 15th, a critical Mars influence starts to disturb your plans. **My advice:** Avoid any decisions on the 19th–20th and concentrate on your best days—the 4th–5th, 21st–22nd, and 31st. Watch your health.

Sagittarius

NOVEMBER 23–DECEMBER 21

Postpone decisions and anything of importance until the second part of May, when you will be in good shape and quite energetic. Now is a good period for short-term business affairs; make plans and put them immediately into practice. You may be somewhat nervous on the 21st–22nd over some money affair; lovely hours for romance come up on the 6th–7th and 23rd–25th. In your emotional life, two critical weekends—the 8th–9th and 29th–30th—may result from your attitude on the 1st–3rd. News from the outside is rather confusing; check it carefully. **My advice:** Try to be farsighted in business.

Capricorn

DECEMBER 22–JANUARY 20

Excellent Jupiter and Venus aspects make the month a successful one. Love and finance will be quite satisfactory. Even the evil Mars influence will be over soon, after its long and disturbing stay. You will be in very good form and positive about life; the outlook for the near future is excellent. Don't worry over old people who cannot judge the situation and would only hinder your plans. Work instead with the young, who are capable of being enthusiastic. Successful days will be the 12th–13th and 26th–27th; for your emotional life, the 8th–9th and 21st–22nd look best. **My advice:** Take a chance on a rare opportunity to gain through business speculation.

Aquarius

JANUARY 21–FEBRUARY 18

You must consolidate your position now and firmly hold onto what you have built up during the past years. Things may become less easy, in part due to the general world situation. Go slowly and don't risk anything. It is a rather critical period which cannot bring any security. During the second part of the month, you may tend to exaggerate or to try to force events. Don't make any changes for the time being or take up new partnerships. Wind up old business affairs and cultivate your connections, especially with people abroad. Best days for your private life will be: the 1st–3rd, 10th–11th, and 29th–30th. **My advice:** Avoid important discussions on the 12th–13th and 26th–27th.

Pisces

FEBRUARY 19–MARCH 20

Now is a favorable period for you, with good influences for working relationships and contacts. Your financial situation will clear; you are filled with new ideas and plans. Look an interesting proposal over carefully. Unexpected gains may occur, mainly through friends or relatives. You are in good form and will handle even difficult tasks without exhausting your forces. Stay active, and take the initiative. Your emotional life is calm and happy, with highlights on the 4th–5th, 12th–13th, and 31st. Good for discussing financial problems and future plans are the 26th–28th. **My advice:** Take on new responsibilities, but first rid yourself of unnecessary worries.

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of our
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Smelling good: it's an art, a science, a seduction, a game. Here, experts let you in on the tricks

Who are the great people behind the great perfumes? What do they think about perfume, fragrance in general—and the women who wear it? Here, some of the experts speak their minds. . . . More interviews, on page 187.

ESTÉE LAUDER, *though far from towering as to physical stature, stands tall in the beauty and fragrance fields. She is an acknowledged "nose"—i.e., an expert able to identify many ingredients of a complex perfume simply by smelling it.*

Estée Lauder: No one fragrance can be all things to any one woman. Occasions change. Clothes change. Moods change. *You* change. . . . For example, you might adore Private Collection, just as I do, with real jewels, satin, furs, and all the rest of it—but switch to Aliage when you're going to be outdoors, wearing, perhaps, just a lip polisher and a bronzer for your makeup.

I am a woman, and I love perfume. I wear it myself, always. So I *know* what a woman wants in a perfume. . . . Wearing perfume is like loving; you can't be stingy. You must give yourself to it freely—not a little here and there.

To me, creating a fragrance is something like composing a symphony. You play notes against each other, drawing from the chemist's battery of all possible scents—some sweet, some high, some low—others pungent or mysterious. After that comes the all-important testing, I test and re-test every formula, on myself, on my friends—everywhere I go.

A fragrance doesn't necessarily smell the same in New York as it does in the tropics, or even in the South of France. I try out every formula first in the New York cold. Again in the Florida sun. Again, perhaps, in Grasse, where so many famous fragrances are born. I wear it day and night, and I ask other people to wear it, too. I get opinions and reactions from elevator operators, taxi drivers, everybody. . . . "Do you like this perfume?" I ask them. "Would you buy it yourself? Would your wife like it?"

When I ask someone to try a new scent, there must be an instant reaction: "Great!" Or—"impossible!" Then I know I'm on the right track. If the scent evokes only a lukewarm reaction,

I throw the formula away.

RICHARD LOCKMAN, *a soigné, amusing, with-it man, presides over the American division of Jean Patou, Inc., the famous French perfume house.*

Richard Lockman: We don't ever plan to have the most popular or best-selling fragrance in the business. This is something we don't want. It certainly is not what Jean Patou is all about. . . .

Joy is used as a benchmark by which all other perfumes are measured, and you may wonder why. First, let me point out that in Joy there are no synthetics—only natural essential oils. Jasmine, for one, which is grown in the South of France, near Grasse. It's an incredible flower that blooms only at night, and must be picked during the few hours that the petals are open.

There's no question that women are experimenting with different fragrances more than ever before. They want to try new scents, just as they experiment with new fashions. The perfume you put on can act as a powerful motivator for your entire look. A brilliant perfume can instantly catapult a woman into feeling really elegant, luxurious. This, in turn, influences the clothes, the makeup, everything that she chooses.

I've always felt that a woman should apply perfume directly after her bath or shower, before she gets dressed—rather than as the last thing she puts on before leaving the house. A beautiful perfume starts you in a beautifully "up" mood.

DR. FERNANDO ALEU, *a young, handsome Spaniard, holds an American medical degree in neuropathology, and a clinical appointment at Albert Einstein College of Medicine. He is the American representative for Calandre—the successful perfume created by a fellow Spaniard, Paco Rabanne.*

Dr. Aleu: Olfaction is such a very primitive type of pleasure—and it's of a passive type; it doesn't require any effort to enjoy it. Eating, for example, requires some effort—let alone the other types of pleasures. . . . I do like to smell a good perfume on a well-dressed woman. I think there's a great deal of timidity as to how to use perfume—per-

haps because of the expense. But it really has to be used quite lavishly. Of course, some of the concentrated, aldehydic perfumes are very heavy—there are some perfumes now that border on anesthetics.

Can perfume be considered aphrodisiac? Well, it has been established that the sex interest in a person who is unable to smell is less pronounced. People with anosmia (inability to smell) have other problems, of course—the ones that caused the anosmia in the first place—and those could be the reducers of sexual interest. The most common temporary source of anosmia is a bad cold. . . .

Perfume is one of the strategies a woman uses to make herself attractive. Because of its great evocative powers, it's one of the things a man will remember about her. Therefore, if all the factors associated in a perfume are recognizable, elegant, and complement one's personality, perhaps one should stick to it. Perhaps a person dilutes the impact by wearing many fragrances.

PAUL WOOLARD, *attractive, articulate, quick-minded, is head of Revlon's cosmetics and fragrance division. An ex-WW II bomber pilot, he's still high in the air—on the forty-ninth floor of New York's General Motors Building.*

Paul Woolard: You can't create a fragrance today without understanding the woman who's going to wear it. The woman is now part of the formula. A woman today is like that painting by Picasso—"Portrait of Dora Maar"—in which he shows her full face and profile at the same time. She needs different things, different fragrances to fit these facets of herself. . . . A woman looks on herself in quite an overt way as a sexual object, but that's only part of it. Who the hell would want to live in a bedroom all their life?

Any good fragrance is sexy. When a woman smells a fragrance, there's part of it she can consciously smell—part she smells subliminally. The part that is not perceived relates to the basic animal ability to smell and respond.

The genetics of a fragrance are important—you have to have good genealogy, good bloodlines.

Another factor is timing—what women are ready for. We've brought out six successful fragrances without a single failure, because we understand the consumer. . . . The American woman wants great lasting power—great beauty coupled with long last. Our flowers don't fade.

ROBERT RICCI *carries on the couture and perfume business of his mother, the late, great designer Nina Ricci. A slender, dark-eyed man, he is a keen golfer, skier, rider, and fencer.*

Robert Ricci: I am not at all for the idea of a "wardrobe of fragrances." But I don't agree either with the idea that a woman should wear only one perfume forever. I think it is not possible for a woman who has a certain personality to find more than perhaps two perfumes—with perhaps a toilet water as a supplement—that really suit her personality. . . . It's exactly as if you asked me if a woman should have one man in her life, or eighty! I think in a woman's life there may be two men, or perhaps three—not all at the same time, naturally.

Different perfumes can be worn at different moments of her life. A girl who wears L'Air du Temps when she is at the university may decide later in life to change to Farouche, because she feels it expresses her better as a woman. If she goes to spend some time in the country, she may go back to L'Air du Temps. Her choice of perfume really corresponds to a period in her life, but not in the sense of age—rather in the sense of changes, activities.

A natural perfume has a great advantage in that it is a living thing—it evolves on each woman, it develops a slightly different personality depending on the woman who wears it.

There is, in all my perfumes, a link with a certain ethic, a certain way of life, a certain taste for beauty. It's probably easier for a woman to wear several different Ricci perfumes than to choose one of my perfumes and another perfume from a totally different line. Because if a woman likes one of my perfumes, it means that something links her to me—to my conception. We have something in common. It is not by chance that she likes my perfume. ▽



Smooth Away The Years With Skin Life.

Skin Life Cream, Moisturizing Emulsion and Eye Cream contain GAM.
Help your skin feel renewed and revitalized.

The Science Of It: These products form the nucleus of the Skin Life beauty program. They all contain GAM...our exclusive bio-complex made to match as closely as possible the natural fluid of your own skin cells. It's this natural fluid that helps maintain moisture, discourage wrinkles and generally keep skin in good tone.

The Beauty Of It: Use Skin Life Cream every night and your skin will have a chance to feel renewed and revitalized. Use the Moisturizing Emulsion every day, and your skin will be softly sheltered and protected against moisture loss. The Eye Cream works with gentle determination on delicate areas where tiny age lines first appear.

Use all three products every day and your skin will look tauter, softer, smoother. And that's a promise.



Helena Rubinstein / The Science of Beauty

BEAUTY NOW

New ideas to give you a head-start to summer



Water can be your skin's best friend—or worst enemy—and no one knows better about the ravages of water than Diana Nyad, the young marathon swimmer who spends five hours every day practicing in a chlorinated pool. Says Diana, "The chlorine in pools is harder on skin than any other kind of water. I use a giant tube of Vaseline Intensive Care Lotion per week for moisturizing my body. I use Fabergé's Great Skin face moisturizer before I swim and keep it by my bed to put on every night before I drop off to sleep."

ARTHUR ELGORT

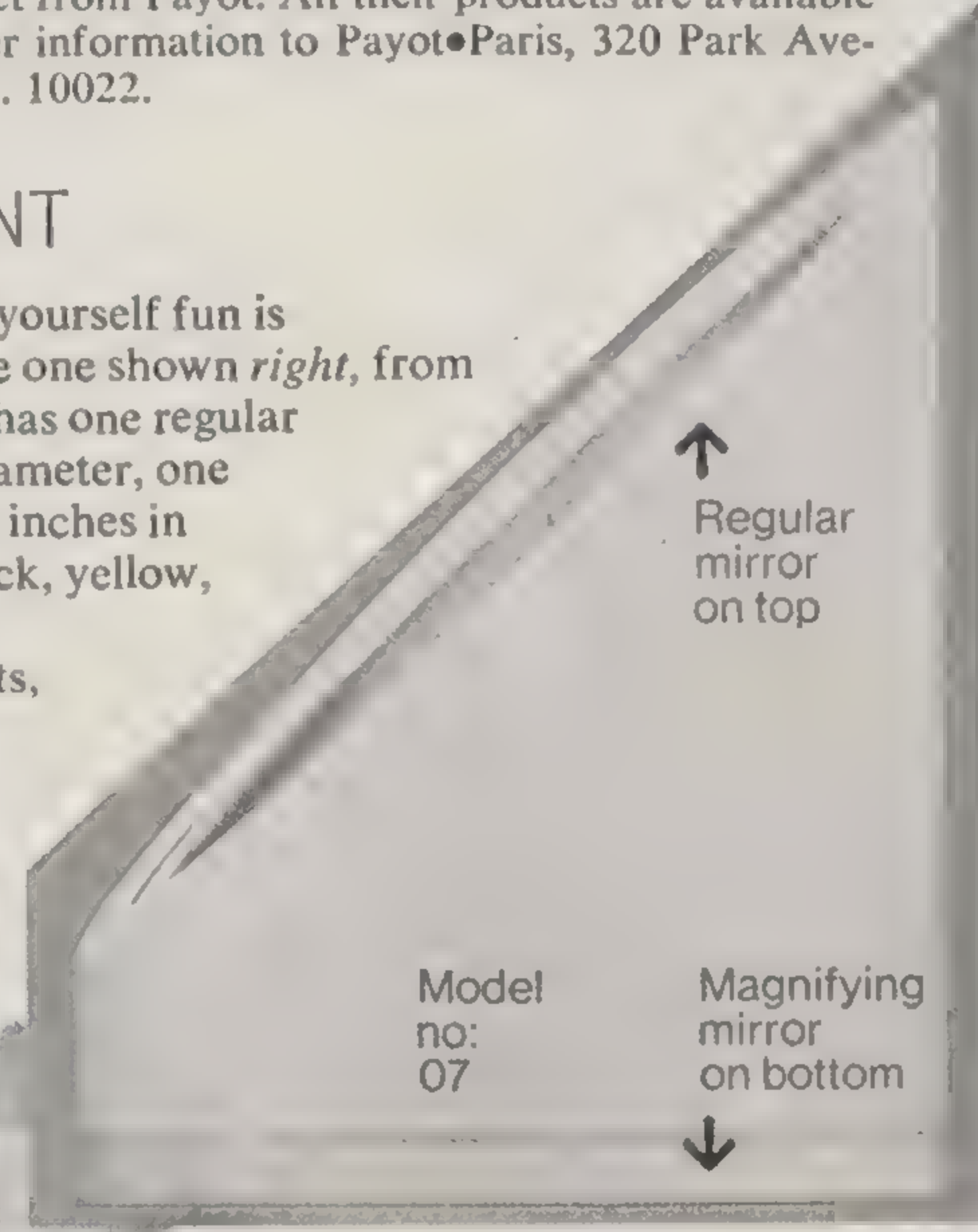
TEN DAYS TO SUMMER SKIN— SALON TREATMENT AT HOME

Consider the confusion of summer skin: oil production is stepped up but so is moisture loss due to atmospheric dryness and air conditioning. What to do? Try the ten-day Amnioderm re-balancing treatment originated by Dr. N.G. Payot and used in Payot salons. The basics are:

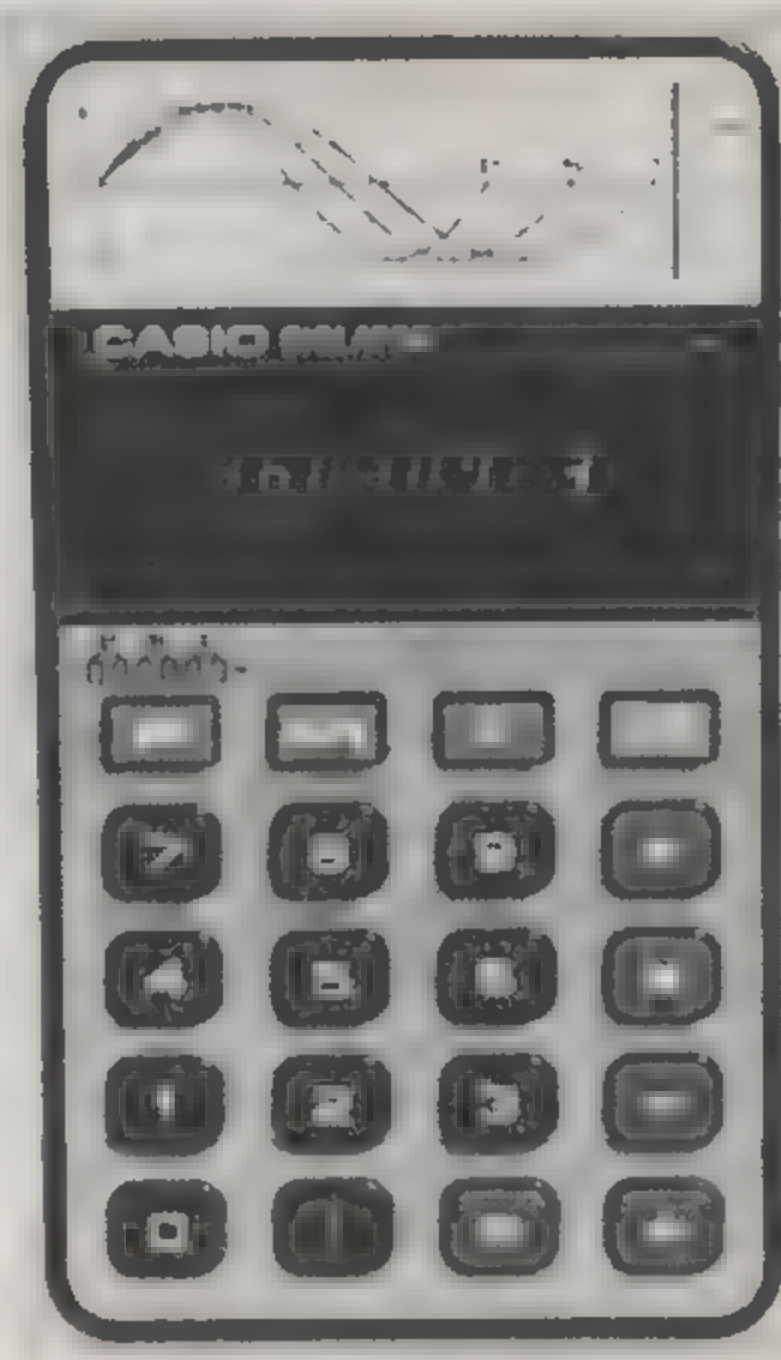
- **Cleansing:** with an herbal emulsion called Golden Rays that works on oil build-up and impurities.
- **Toning:** with Tonique Hydramniotique that gives a final cleansing to pores and brings needed moisture to the surface.
- **Masking:** the Amnioderm Mask again replenishes moisture in the form of a gentle gel that can be used even around eye area—oily skins might want a blotting mask, in which case Masque Irradie does the trick.
- **Moisturizing Pre-Beach:** every sun block or suntan product should be worn over a liberal dose of moisturizer . . . for a more even application and because sun products are not meant to be absorbed by the skin. Payot has both Hydriane moisturizer for normal skins and Aubelia for dry skins. In any case, it's suggested that you always wear eye cream to protect that delicate area.
- **Moisturizing Post-Beach:** be liberal with body and face moisturizers after exposure to the sun. Payot's bodysaver is Amnioderm Body Emulsion.
- **Moisturizing Night Time:** An application of Creme Amnioderm just before bedtime rejuvenates skin by bringing blood to the surface to nourish the cells. Payot Facialistics Massage Movements come in a free booklet from Payot. All their products are available by writing for further information to Payot•Paris, 320 Park Avenue, New York, N.Y. 10022.

A NEW SLANT

A mirror that makes looking at yourself fun is worth knowing more about. The one shown *right*, from Reflections Mirrors by Conair, has one regular mirror measuring 6 inches in diameter, one magnifying mirror measuring 4 inches in diameter. It comes in white, black, yellow, blue, green, brown (about \$7). Write Continental Hair Products, 11 Executive Avenue, Edison, New Jersey 08817.



Want to know how you'll feel next Tuesday? There's a new hand-size calculator that purports to tell you. Called Biolator, it was dreamed up by a calculator company, Casio Inc., and is a mini-personality-prognosticator that, armed with your birthdate, will register your presumed physical, emotional, and intellectual state of being on any given day past or future—all based on the biorhythm theory. At Bloomingdale's.



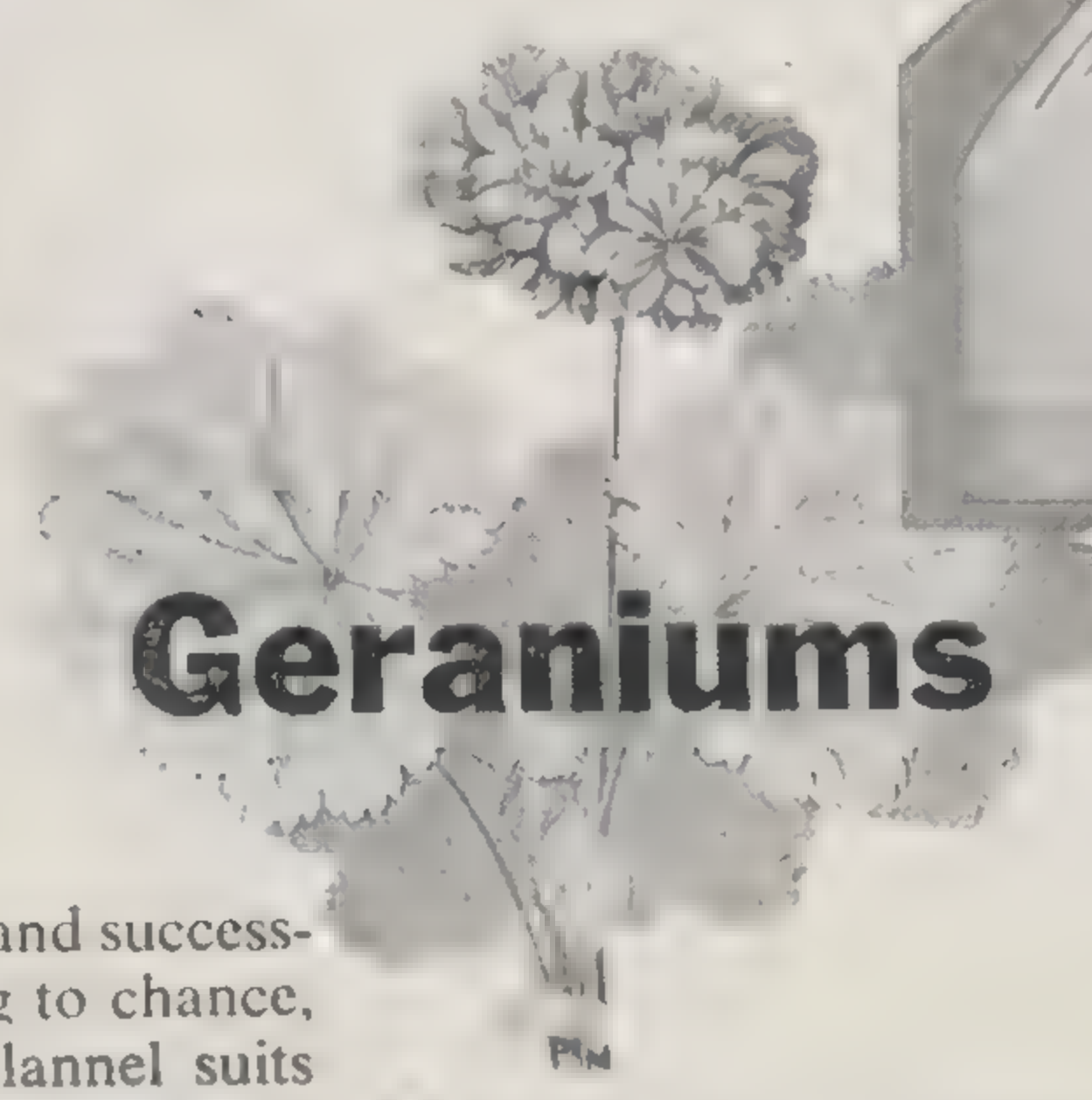
GEOFFERY BEENE —BAGGED FOR MEN

Fashion designer Geoffrey Beene has launched a sensational and successful fragrance for men called Grey Flannel. Leaving nothing to chance, he designed even the packaging himself and feels Grey Flannel suits men because "It's something men relate to and feel very secure in, a personal name for a personal cologne. I don't like most men's fragrances, so selfishly I came up with a new one. It doesn't have the pine or citrusy notes so common to other colognes. It's hearty, immediately distinctive, and long lasting." And what about that smart, classic packaging? "I got so tired of throwing away cardboard and paper that I decided to put Grey Flannel in a grey-flannel sack that can be recycled as a jewelry and accessory cache."

REYNOLDS ROLLES



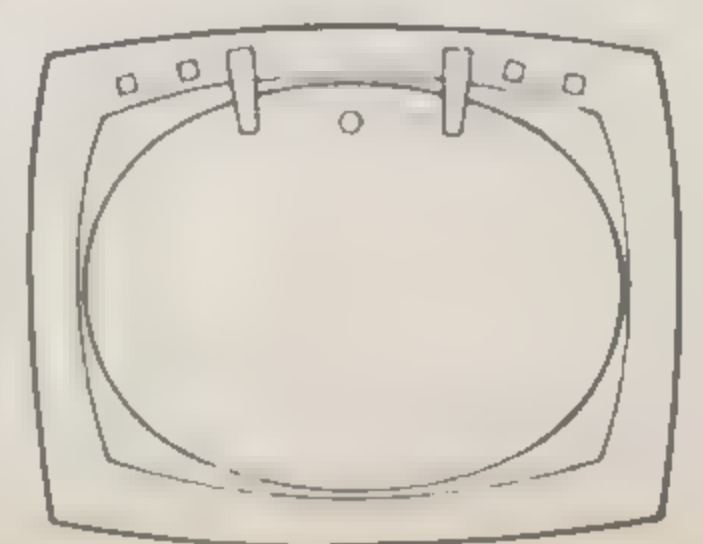
Geraniums



Take your pick from "A Thousand and One Geraniums," the new color collection from Princess Marcella Borghese. Colors for eyes, cheeks, lips, nails in lightest pinks to deepest plums.

MEGATUBBING

Become totally immersed in the art of bathing in Kohler's 5½' x 7' fiber glass bathtub in new good colors: Parchment, Espresso, Sunflower, Tiger Lilly, Blueberry, or Antique Red. For further information write: Kohler Co., Kohler, Wisconsin 53044.



CONTINUED ON PAGE 80

If you want to capture someone's attention,
whisper.

Nuance.
An exquisitely delicate
new fragrance
that lasts and lasts.

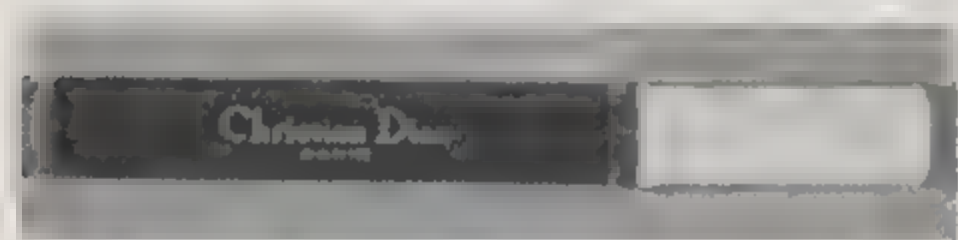


And like a whisper is
impossible to resist.
Introducing
NUANCE by COTY

Vogue BEAUTY NOW

CONTINUED FROM PAGE 78

When you look for a mascara to protect your lashes from drying sun and salt water, you need a waterproof mascara that does its cosmetic duty, also grooms and shields lashes.



Dior has just introduced that combination plus an extra gentle remover: Diormatic Waterproof Mascara, Dior Huile Douce Remover.



SERGE LUTENS, MAKEUP MASTER AT DIOR IN PARIS, HAS CREATED AN ELECTRIC LOOK FOR SUMMER '76 (LEFT). A: LIP PENCIL OUTLINES PRECISELY. B: BLUSH GIVES EMPHASIS TO THE EYES AND NOSE. C: EYE IS UNDERLINED WITH BLACK PENCIL. D: VOLCANIC GRAY EYE SHADOW GEL CREME MIXED WITH SIBERIAN GRAY EYE SHADOW COMPACT ON THE LID.

It's about the most stunning lipstick case around (left) and superbly practical. Eve of Roma teams up bright orange bases with lids that exactly match the lip shade inside . . . and what colors! 16 of them.

SKIN REDUCER...

That's right. A skin reducer that smoothes down calluses, rough, hard skin on feet, hands, elbows, knees. It's a specially shaped file with a handle to make manipulation easy, no hand or nail (!) contact with the grainy texture of the file. From Scholl.



CRAYON-ON NAIL CARE

A hangnail is never fun—except when you can crayon it away with Balm Barr's new Cuticle Crayon. Made of an organic formula of waxes, lanolin, aloe-vera gel, glycerine, and vitamins, it soothes away hangnails, softens rough cuticles, and is a cinch to use.



It's good news from Givenchy—fabulously successful Givenchy III fragrance has now been carried on into new Body Cream and Talcum Powder products. And they're perfect travel companions in handsome squeeze bottles.



REYNOLDS ROLLES

DEPILATRON—THE REASONS WHY

Not all problems have sensible solutions, but the inventors of Depilatron believe they have found a way to remove excessive and unsightly body hair permanently without pain, scarring, or undue expense.

The system: A specially designed tweezer that grasps the hair—without touching the skin—and applies radio frequency energy to coagulate the papilla and tweeze out the hair painlessly.

What it can do for you: The Depilatron system is capable of tweezing large areas of hair in a very short time. It can also remove kinky or curly hairs that reside in curved follicles and are hard to remove effectively. The Depilatron originators also claim that there's no irritation to the skin post-treatment, so makeup can be put on directly after removal of facial hairs; in addition, sensitive areas such as the chest and underarms can be treated without pain.

The cost: In salons across the country, a normal Depilatron "hour" costs \$40 to \$50, but remember that a large area of skin can be covered in a short time. And hair is gone for good.

Before undergoing any kind of new treatment, be sure to check with your doctor. For a salon with a Depilatron apparatus write: Depilatron Inc., Woodbridge, Connecticut 06525.

Find Ship'n Shore® at leading department and specialty stores.

CONNECTICUT

Fairfield: Trim Fashions
Old Greenwich: Madeline's
Putnam: Bugbee Corp.
Seymour: S. A. Isaacson
Trumbull & Br's: Read's

DELAWARE

Lewes: Beauchamps
Middletown: Blanchet's Apparel
Middletown: Sadoff Dept. Store
Milford: Alices Clothes Tree
Millsboro: Alices Clothes Tree
Newark: Newark Dept. Store
Rehoboth Beach: Flo-Ed Fashions
Seaford: Peebles Dept. Store
Selbyville: Seaview Town & Beach Shops
Wilmington: Mitchell's, Inc.

MAINE

Augusta: D. W. Adams Co.
Augusta: Town 'n Country Fashions
Bangor: Rines Co.
Biddeford: Polakewich
Blue Hill: Madeline's Fashions
Boothbay Harbor: The Harbor Shop
Bridgton: Town & Country Clothing
Brunswick: Canterbury Shop
Brunswick: Senter's
Bucksport: Rosen's
Damariscotta: Reed's
Dexter: Reed's Fashion Center
Ellsworth: Willey's
Ft. Fairfield: Smart Hat Shoppe
Gardiner: Accessory Shop
Houlton: Ann's Women's Wear
Kennebunkport: Shermie's
Lewiston: Owen Moore
Machias: Machias System Co.
Pittsfield: The Fashion
Portland: Owen Moore
Portland: Porteous, Mitchell & Braun
Portland: Rines
Rockland: Senter Crane
Rumford: The Delle Shop
Skowhegan: Kennedy Crane Co.
Waterville: Sterns Dept. Store
Wells: Kay-Nina Sportswear
Wells Beach: The Beachcomber
Windsor: Hussey's
Yarmouth: Goff's

MARYLAND

Annapolis: Fredericks Mens Wear
Annapolis: Jean LaRue
Annapolis: Lipman's Quality Shop
Bel Air: The Hub
Berlin: Style Guide
Bowie: Peeble Dept. Store
Bryans Rd.: P. S. Bowling & Co. Inc.
Crisfield: Quality Shop
Cumberland: Cumberland Cloak & Suit
Frederick: The Parsons Co.
Frederick: Routzahn's Dept. Store
Frostburg: Mary Carol Shop
Georgetown: Skipjack Cove Marina
Hancock: James Ladies Shop
LaPlata: P. S. Bowling & Co.
LaVale: Casual Inc.
North East: Cramers Dept. Store
Ocean City: Safari Shop
Pocomoke City: Pressners
Prince Frederick: Jean LaRue
Thurmont: Le Rae Shop
Waldorf: Peebles Dept. Store
Westminster: The Hub
Westminster: T. W. Mathers & Son

MASSACHUSETTS

Athol: Moskovitz Woman's Shop
Attleboro: London's, Inc.
Auburn: Cherry & Webb
Bourne: Sheila-Edwards
Brockton: Gilchrist
Burlington: Cherry & Webb
Concord: The Apparel Shop
Fall River: Cherry & Webb
Falmouth: The Fence Rail
Florence: Herlihy's
Framingham: Gilchrist
Gardner: Rose's
Greenfield: Wilson's
Harwichport: The World of Watson's
Haverhill: Mitchell & Co.
Holden: M. P. Benson
Hyannis: Cherry & Webb
Hyannis: Hasckel's
Lawrence: Cherry & Webb
Leominster: Touraine Stores
Lexington: Loralane
Lowell: Cherry & Webb
Marlboro: Golden's
Marshfield: Feinberg's

Medford: Gilchrist
 Medford: Ruth's Inc.
 Methuen: Cherry & Webb
 Middleboro: Boston Store Inc.
 New Bedford: Cherry & Webb
 Norwood: Orent's
 North Dartmouth: Cherry & Webb
 Orleans: The World of Watson's
 Plymouth: Buttner Co. Inc.
 Quincy: Gilchrist
 Quincy: Remicks
 Saugus: Gilchrist
 Saugus: Hoffman's
 Somerset: Vera's
 So. Hadley: Peacock House of Fashion
 Stoneham: Gilchrist
 Stoughton: Women's Apparel Shop Inc.
 Taunton: Cherry & Webb
 Vineyard Haven: Lillian's
 Wakefield: Jerri-Lu Fashions
 Winthrop: Michael's
 Woburn: Marian's
 Worcester: R. H. Whites

NEW HAMPSHIRE

Claremont: Fredericks
 Concord: Britts
 Dover: Yvonne's Specialty Shop
 Hanover: Wards Dept. Store
 Hillsboro: Taskers
 Laconia: O'Sheas
 Lancaster: Drakes Variety Store
 Lebanon: Currier & Co.
 Manchester: James W. Hill Co.
 Manchester: Lynch Corp.
 Manchester: McQuades
 Meredith: Grads Inc.
 Nashua: Harpers
 Peterborough: Taskers
 Portsmouth: Kimball's
 Woodsville: Hovey's Shops

NEW YORK

Batavia: Surprise Store
 Bath: M. Cohn & Sons
 Cornwall: Edgar's Wearing Apparel
 Dunkirk: Town & Country
 Fishkill: Fishkill Department Store
 Greenville: Von's Department Store
 New York: Jean's Fashions
 Patchogue, L.I.: Swezey's
 Port Jervis: Al's Gals
 Riverhead, L.I.: Swezey's
 Utica: Boston Store
 Warwick: Gilvan's Department Store
 Waterville: McLaughlin's
 Westfield: Town & Country

PENNSYLVANIA

Altoona: Fisher's
 Berwick: Guinan's Dept. Store
 Carlisle: Wenger's, Inc.
 Chambersburg: Tobies
 Clearfield: William Brody
 Girard: Lady Fair Shop
 Jacobus: Smith Village
 Johnstown: Glosser Bros.
 Kittanning: Brody's
 Lahaska: Shift Shack
 Mill Hall: George T. Romig
 Muncy: Paul's Dept. Store
 Northumberland: Femme Togs
 Oil City: Brody's Inc.
 Selinsgrove: Plaza Shopping Center
 Sharon: Whitmer Smith
 Shippensburg: Jay Dee Dept. Store
 Warren: Morrisons

RHODE ISLAND

Barrington: Cherry & Webb
 Barrington: Flo's
 Bristol: Fred E. Suzman Inc.
 East Greenwich: Silverman's
 East Providence: Cherry & Webb
 Lincoln: Cherry & Webb
 Newport: Cherry & Webb
 Newport: Fashion Fair
 Pascoag: The Clothes Line
 Pawtucket: Cherry & Webb
 Pawtucket: Rosen's
 Providence: Cherry & Webb
 Providence: Fain Dept. Store
 Providence: Linda Shoppe
 Providence & Br's: Outlet Dept. Stores
 Riverside: Phyllis & Co.
 Warwick: Cherry & Webb
 Wickford: Wilson's

VERMONT

Burlington: The Royal
 Hardwick: Racette's Dress Shop
 Northfield: Morses Shopping Center
 Springfield: Furman Dept. Store
 St. Albans: Wm. Doolin & Co.
 St. Johnsbury: Hovey's Shops
 Waterbury: F. C. Luce Co. Inc.

VIRGINIA

Bluefield: Neel's Fashion Shop
 Richlands: The Towne Shop, Inc.

WEST VIRGINIA

Charleston: Stone & Thomas
 Huntington: Anderson-Newcomb
 Kenova: Louise's Dress Shop
 Parkersburg: Dils Brothers
 St. Albans: McClung & Morgan
 So. Charleston: McClung & Morgan
 Wheeling: Horne's

Ship 'n' Shore

YOUR KIND OF FEELING.
 YOUR WAY OF LOOKING.
 SOFT AND SUMMER.

Come spend the summer in Ship 'n' Shore Soft Touch: the polyester knit that always looks and feels s-o-f-t soft. In the bateau T with tracks of stitching racing straight across the neckline and the sweetheart T with cool flutter sleeves. Sizes 8 to 18. \$10 each.

© Ship 'n' Shore 1976

Yves Saint Laurent, the man with the most incredible eye for fashion, is now designing fashion for your eyes.

Yves Saint Laurent is heralded as the most inspired designer in the world of fashion. Everything he turns his hand to, turns to success. And the very newest YSL creations are reassuringly true to form.

Optique Solaire™ by Yves Saint Laurent. (It would be inappropriate to call them sunglasses since they are made in Paris.)

The hand-cut, hand-polished frames are produced in the most remarkable color combinations. Colors that have been established exclusively by Saint Laurent for his Couture Collection. Some are tone on tone, some are solid, yet all are unique and rich.

The lenses are hued in subtle double color gradients. Darker at the top; flatteringly lighter at the bottom. And have been treated to reduce scratching and insure distortion free vision.

The fit is such that they hug your face snugly enough to stay perfectly in place, yet comfortably enough to feel as though you're wearing nothing at all. Clingy and light, like the fit and feel of other Saint Laurent originals.

Optique Solaire™ by Yves Saint Laurent are priced from \$34. And once you see them on, you'll begin to understand why we are reluctant to call them merely sunglasses. For information, write P.O. Box 166, Fords, New Jersey 08863.



Optique Solaire
by Yves Saint Laurent.



HAIR NOW

Great new ways to manage summer



2



ARTHUR ELGORT



4

#2 ABOVE: SILK NECK CORD BY CAROL HASSELRIS

THE SOFT LOOK

The natural appeal of hair that frames your face can be marvelously easy to manage. Here's how Suga at Bergdorf achieves the look of volume. **1. The Blunt Cut.** Hair all one length gives thickness at the base, which is a nice balance at the jawline. If you have fine or silky hair, you may need a body wave for volume. **2. Sweeping hair** all to one side with a pretty clip or comb anchored in back. A glamorous look for evening! **3. Twisting hair** into thick ropes, rolling it up in back; and **4. tucking in a flower**, where you've pinned it, keeps the look clean and classic and creates volume.



JACQUES MALIGNON

▲ SUMMER INSURANCE

Remember to take double protection in the sun, when acid in scalp perspiration can dry out your hair. If you're covering your head, keep it gauzy and light enough to let air circulate through scalp. Over a cotton gauze scarf, a terry visor, like the one above from Tennis Lady, will keep you cool. But whether you cover or not, follow the advice of François and comb in conditioner to hold in natural moisture.



QUICK SUN SET

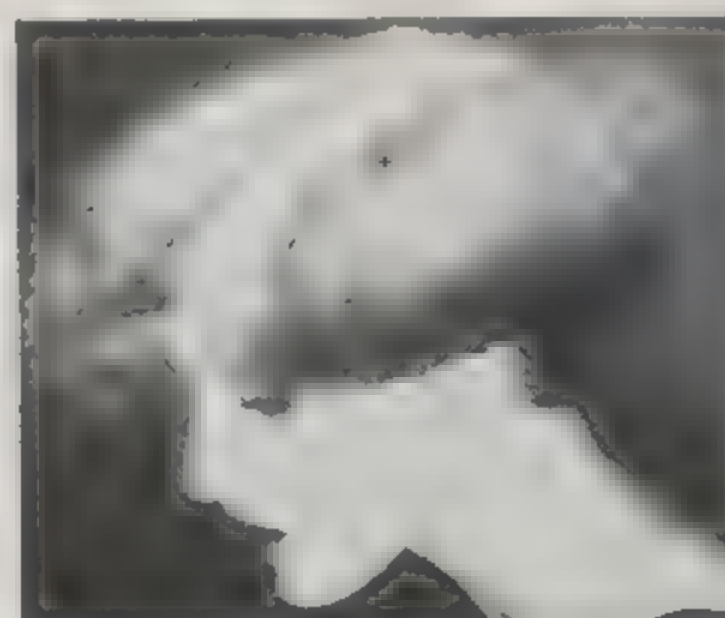
A few strips of porous "Scotch" hair set tape can be all you need to put a short cut in shape after a day at the beach or pool. Above, Howard Fugler of Vidal Sassoon adds softness to his short-short cut.

THE ART OF CUTTING

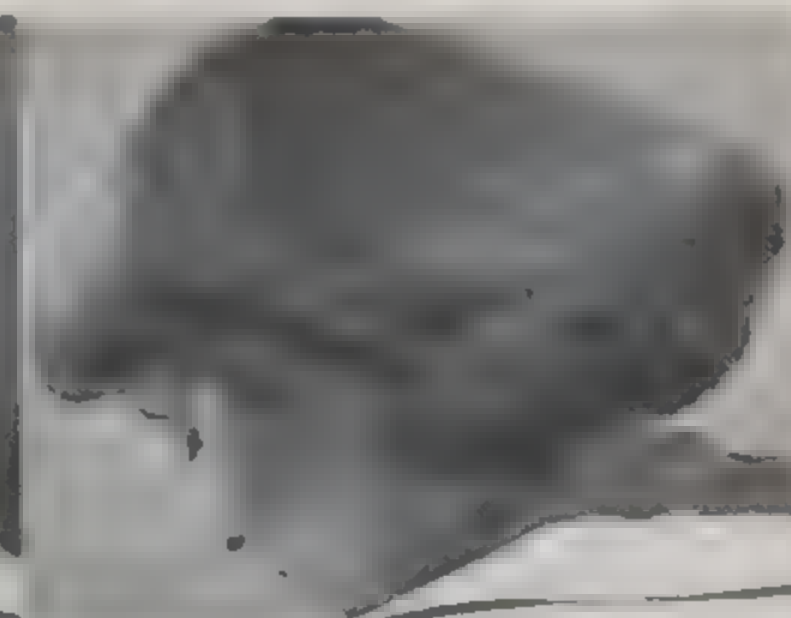
Christened "Methodiquin" by its creators John and Suzanne Chadwick, fashion directors of Seligman & Latz, the head at left was developed for students who have a difficult time visualizing haircuts in one-dimensional photographs. The Lucite "hair" panels light up in the correct order of cutting a particular style and also illustrate the right holding angle of the cut.



LORRAINE SYLVESTRE



SUSAN SCHELLING

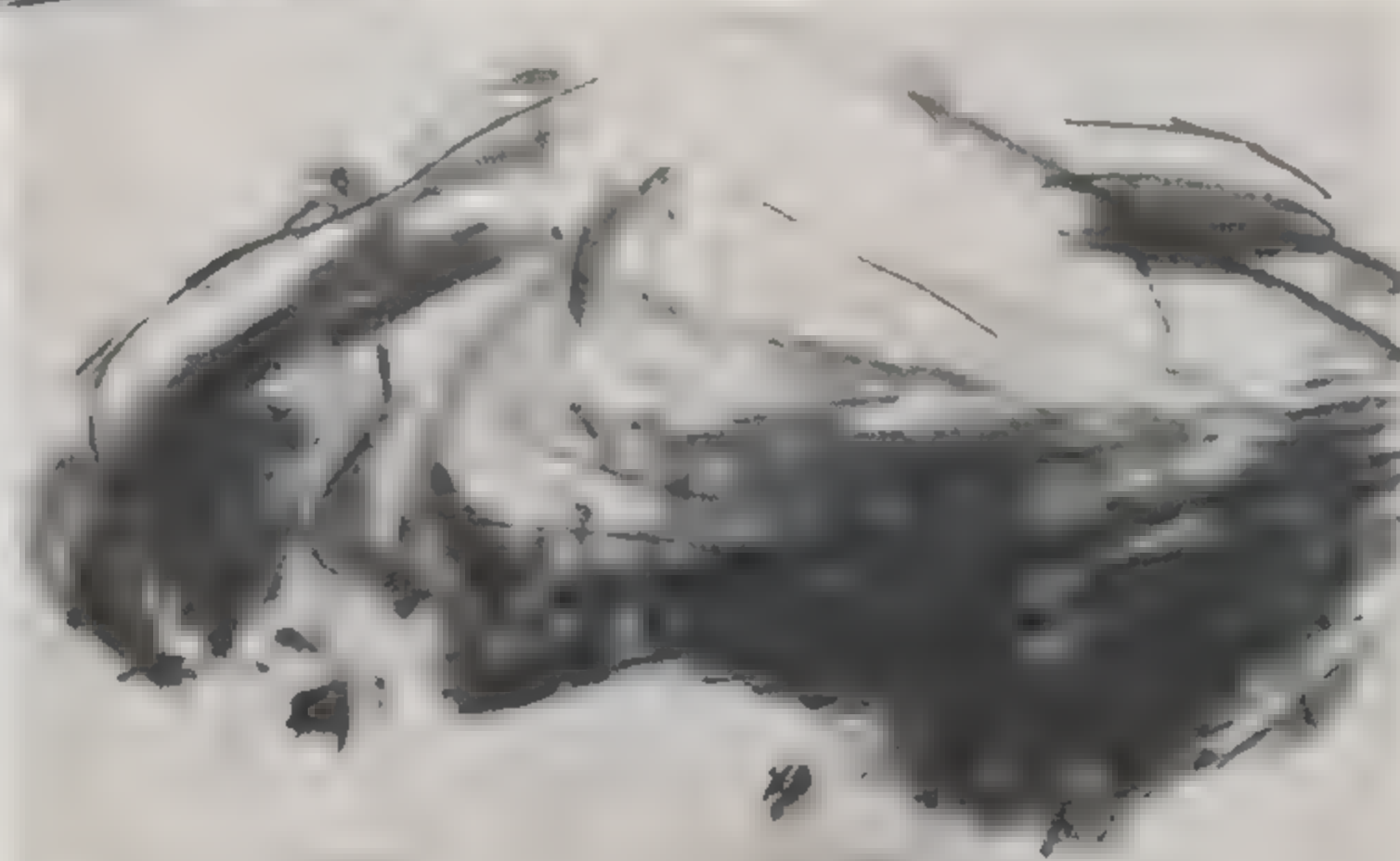


Seen at the opening of "Bubbling Brown Sugar," New York's new energetic and appealing tribute to old-time Harlem theater—shining ribs of cornrowing ending in a wrapped tail of many tight, skinny braids... super sleek and chic!



SHORT CUTS TO VOLUME

The best thing about these cuts is that they don't look skimpy—they have the ease of short hair with the richness of long: *far left*, by Kim Lepine of La Coupe, Montreal and New York. *Near left*, from Silvio Pensanti at Michael Joseph Furie Salon in Encino, California.



If you're getting a haircut this month, think about the style above, sketched by Joe Eula. Full at the base, smooth on the crown, with lots of movement—the summer look!

BRING OUT THE LIGHTS



A special rinsing ingredient for super shine has been put into two new Sun Bright Shampoos from Ogilvie. Scented with strawberries plus—Lemon Berry for oily hair and the tang of Herbal Berry for normal to dry hair—the shampoos are balanced at 5.5 pH for extra gentleness.

CONTINUED ON PAGE 86

"Splits, breaks, frazzles are your hair's way of telling you it needs 30 minutes with condition.*"

Nicholas Modell
Bergdorf Goodman Salon

"It's very easy to damage your hair. You can cause it to split, break and frazzle just by doing the things that make your hair beautiful—brushing, combing, perming, setting.

You see, all those normal things you do to your hair break down its protective coating—called the cuticle. The hair gets weak, dull and worn out, and it lets you know by splitting, breaking and frazzling.

And once hair is split, broken and frazzled, it's vulnerable—to even *more* splits, breaks and frazzles.

That's why I use condition*, the 30-minute treatment.

condition* is specially formulated for damaged hair. Its protein-rich formula sinks into the hair shaft, seeking out the damage. It fills in the empty spots, to help restore lost body.

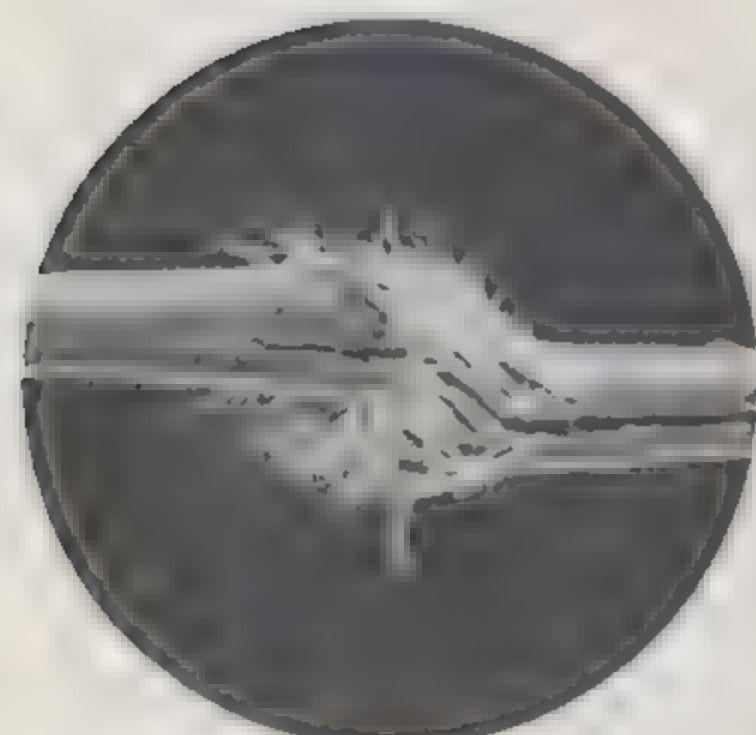
And condition* actually smoothes down the roughed up

cuticle, so it helps prevent further damage.

Helps prevent any more splitting, breaking, frazzling.



A split.



A break.



A frazzle.



It takes 30 minutes—good things take time.

At the same time, condition* gives hair fullness and bounce, plus a great, glossy shine.

Now, I can think of less expensive conditioners. And I can think of faster conditioners. But there's nothing like condition*.

If you want your hair to look really good and healthy, remember that good things take time."

condition*

The 30-minute treatment for mistreated hair.



Pears Natural Transparent Soap



So pure,
it's
transparent.

English women discovered the pure beauty of Pears' Natural Soap almost 200 years ago.

Pears is made from precious glycerine. Cedar. And thyme. Then slowly aged and mellowed to a sheer transparency.

So Pears cleans gently. Naturally. *Without* detergents.

As Pears cleans your skin, its fine herbal oils moisturize it too. And help keep your skin soft and smooth.

Pears, imported from England, is at your drugstore now.

(It costs a bit more than the supermarket kind. And is worth every penny.)

Introductory Offer

For regular-size bar, send name, address, and 50¢ for postage and handling to Pears Offer, P.O. Box 7-V, North Station, Yonkers, N.Y. 10703. Limit one per family.

Vogue HAIR NOW

CONTINUED FROM PAGE 84



▲ BASKETWEAVE COLORS

Straw, wicker, and palm are a spring inspiration from New York's Rose Reti, who has developed a palette of pale shades called Basketweave Colors. Blended with your own hair color, they create a tawny, sun-lightened look—a natural for summer. The look *above*, styled by Suga at Bergdorf.

The great advantage of a perm today is the versatility it provides—and the easy-care maintenance. Particularly good for fine hair, perms can be used merely for extra body or, as in the

styles here, for curl. *Left*: blown dry for more volume, by Charles

Ieni at Carson Pirie Scott in Peoria. *Above right*: air dried, by Keith Roberts of Paul Mitchel Super Hair, in New York.



New ways to wave



By using an old-fashioned thong curling iron (about 1/8 inch in circumference) as Edward of Xavier has done *above*, you can give hair a delicate flip up or get the same effect with a blow dryer using a bobby pin or rattail comb. *Left*, from Hairloom in Toronto. Robin Barker's updated versions of 1929 done with a 60-year-old crimper. Definitely period.

ADD SOME SPICE TO YOUR LIFE

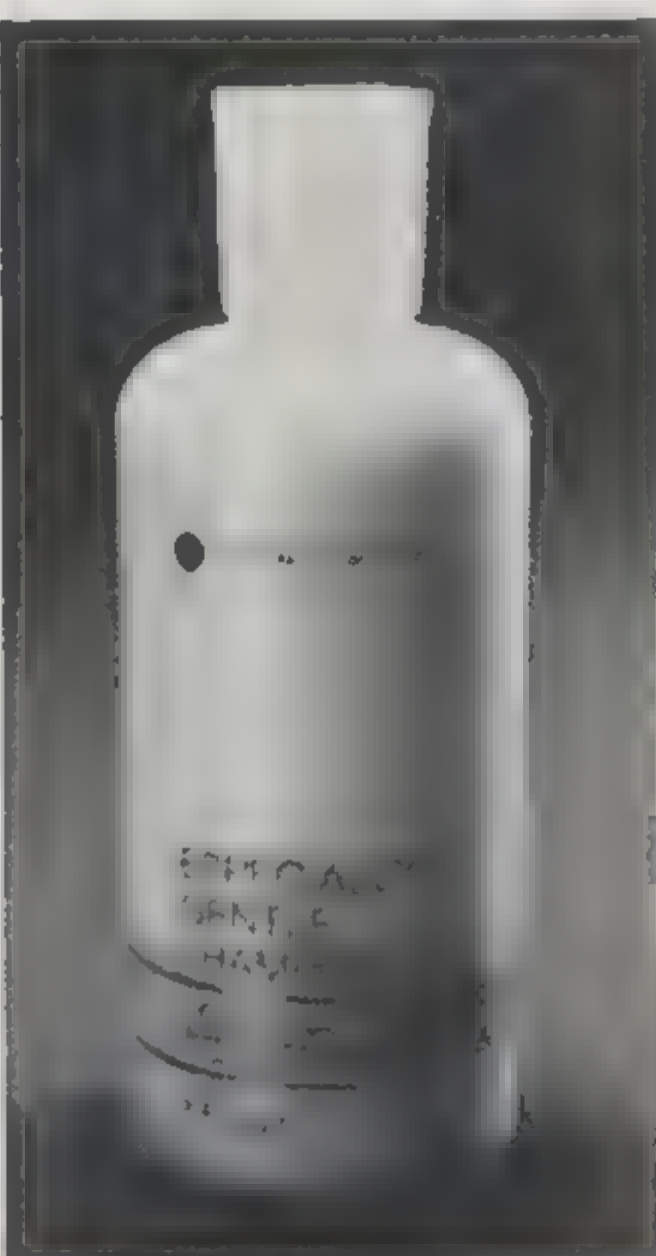
... or at least to your hair! It's the newest thing in haircoloring—shades from the kitchen cabinet. **IN BEVERLY HILLS**, Robert of Lintermans Hair Salon has developed his own methods of using a variety of herbs, spices, tea, and coffee in the process of modern haircoloring. "I use cinnamon on brunettes if I want to give a real cinnamon look and glow to the hair; when I'm doing gold tones, I use curry powder. The aim is always for the hair color to compliment the complexion and to achieve a completely natural look," explains Robert. **IN NEW YORK**, Robert Steven, new colorist at the Nardi Salon, is using natural henna mixed with spices—real spices—to create what he calls Spice Colors. Nutmeg: most subtle for slight color change and highlights. Ginger: adds a snappy red tone to medium brown hair. Paprika: burnished tones of amber, for medium blondes to light browns. Red Pepper: heats up henna to a spicy auburn. Allspice: moves red tones toward Burgundy and adds depth to dark hair.



HANS ULRICH LICHTENBERG

DIMENSION CUT

A new triangular cut from Harlow, one of Paris' most popular young salons. This season Harlow cuts hair longer. *Near right*, base blunt cut first for thickness; *far right*, upper section cut all one length. Result: a sleek cap on top with volume underneath.



REYNOLDS ROLLES

WHAT LONG HAIR NEEDS

Elvia Suter, scalp and treatment specialist at Elizabeth Arden's New York Salon, recommends the following regimen for taking care of very long hair: Begin with a vigorous brushing and manipulation to stimulate scalp. Wash in Elizabeth Arden Especially Gentle Shampoo (*left*), a thorough but never harsh cleanser. Remember, long hair needs extra rinsing. "Very important," says Elvia. Finish with Especially Effective Hair Conditioner to add body and shine, and prevent static flyaways.

1000 de Jean Patou

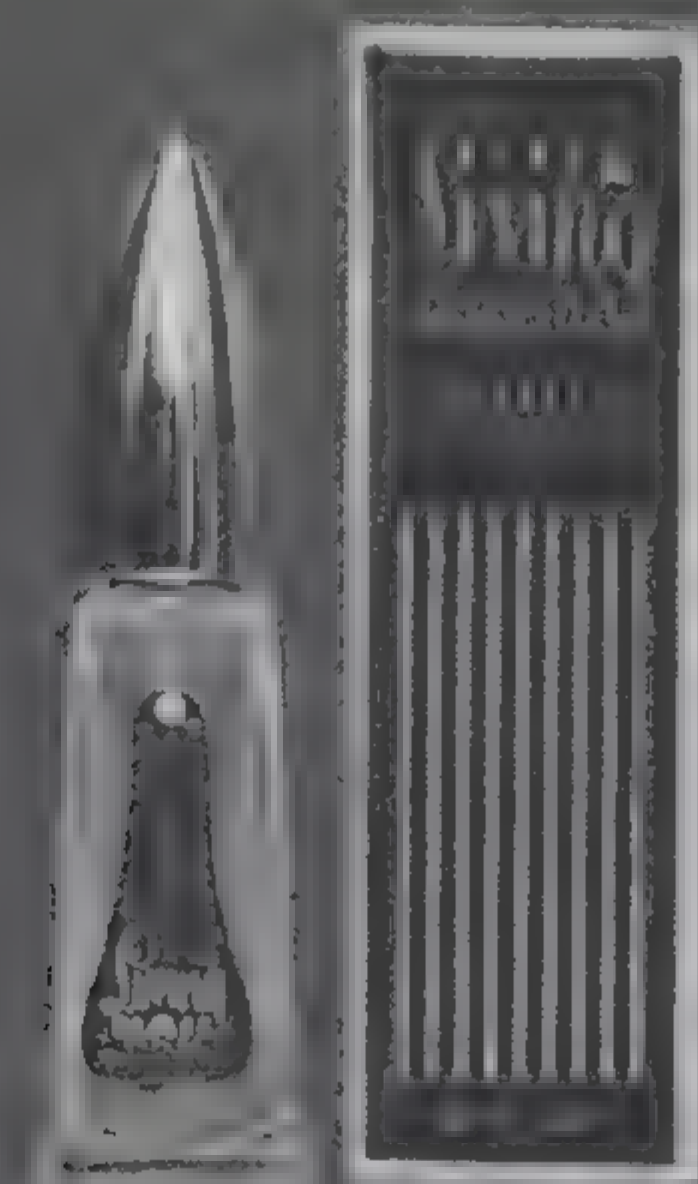


The Limited Edition Perfume

Because "1000 de Jean Patou" is so rare and available to so few, each flacon is registered. A special hand-numbered card accompanies this totally unique perfume . . . a remarkable blend of some of the richest and rarest essences in the world today.



Living Nail®



Living Nail. THE ESSENTIAL TOUCH FOR BEAUTIFUL NAILS. Apply to tip of nail **once a week**, using the patented Cuticle Shield*, for longer, lovelier nails in just five weeks!

Living Nail Cuticle & Hand Cream.

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1 oz. tube \$5.00
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*U.S. Patent No. 3,382,878 © 1976

The Total Beauty Treatment For Your Hands

Bendyne Ltd., 150 Fifth Avenue, New York, N.Y. 10011

Vogue Food

(CONTINUED FROM PAGE 70)

Leave door open and watch carefully. In a minute or so, the puffs will be golden brown; take them out instantly—in another few seconds they would be burned beyond repair. Serve hot.

Tips: The variations are limited only by your imagination. Try spreading a bit of anchovy paste on the bread rounds before piling on the cheese mixture or anchovies and capers chopped together. The bread can be covered with chopped ham, a slice of mortadella sausage, or a slice of cucumber before adding the cheese mixture. Or try mixing into the basic cream-cheese mixture: 2 tablespoons chopped cooked spinach that has been drained of all water and seasoned with lemon juice, salt, and pepper. Warning: the cheese mixture *must* be spread to cover the bread and any other ingredients under it.

Puffed Topping

It's surprising what Hellmann's mayonnaise (in the West, it's called Best Foods) will do; a dollop on top of any canapé mixture, when set under the broiler, will puff up into a pretty little mushroom shape in the most gratifying way. We always mix in a bit of lemon juice first, to improve the flavor of the mayonnaise.

Fanny Brennan's Puffs

Cut small rounds of white bread and toast them lightly on both sides. Cover each with the thinnest possible slice of onion trimmed to fit and spread a blob of mayonnaise to cover the onion, so that it does not burn. Broil 4-5 inches below the broiler. Watch carefully. When bubbling, puffed, and golden, canapés must be removed from the oven at once.

Here, too, the possible variations are endless. Try spreading the toast with a thin coat of mustard, then add a slice of raw mushroom, and then the mayonnaise. Or mustard, a thin slice of Swiss cheese, and mayonnaise. Or mashed sardines, seasoned with lemon juice and pepper, between the toast and the mayonnaise. Remember that the mayonnaise must cover all the ingredients below it to insulate them.

Lady Genji's Pillow Puffs

18-24 canapés

3-4 slices Pepperidge Farm white bread, trimmed of crusts and lightly toasted
1 cup fresh crab meat (carefully picked over, all bits of cartilage discarded, then chopped rather fine)
2 tablespoons finely chopped celery
1 tablespoon soy sauce

1 slice fresh ginger, very finely chopped or 1/2 teaspoon powdered ginger
1/2 teaspoon sesame oil
1 tablespoon Chinese plum sauce (available in supermarkets) or 1 teaspoon plum jam
1 teaspoon brown sugar
Approximately 1/2 cup Hellmann's mayonnaise

Cut each slice of trimmed toast into 3 strips; then cut each strip in half, so that you have 6 pillow-shaped pieces. Mix all the remaining ingredients using about 1/4 cup of the mayonnaise, or more if needed, to bind the crab-meat mixture together. Spread on toast "pillows" making sure to cover the toast completely. Spread another bit of mayonnaise on top of each canapé. Set them all, in a baking dish or on a cookie sheet, 4-5 inches below the broiler. Leave door open and watch carefully. As soon as canapés bubble and brown, remove them, since they burn easily.

Seasoned Butters: Spread Flavor Around

In the words of Douglas William Jerrold, "Honest bread is very well—it's the butter that makes the temptation."

While honest bread and good sweet butter are the base for many a fine canapé and sandwich, even more tempting butters are what the French call *beurres composés*, compositions made by creaming butter with chopped

herbs, seasonings, or highly flavored foods such as anchovies, tuna fish, and grated horseradish.

These flavored butters make wonderful canapés in themselves, just spread on toast, or as a base for other tidbits. Easy to make, useful to have on hand.

The butter should be softened to room temperature before you
(Continued on page 106)

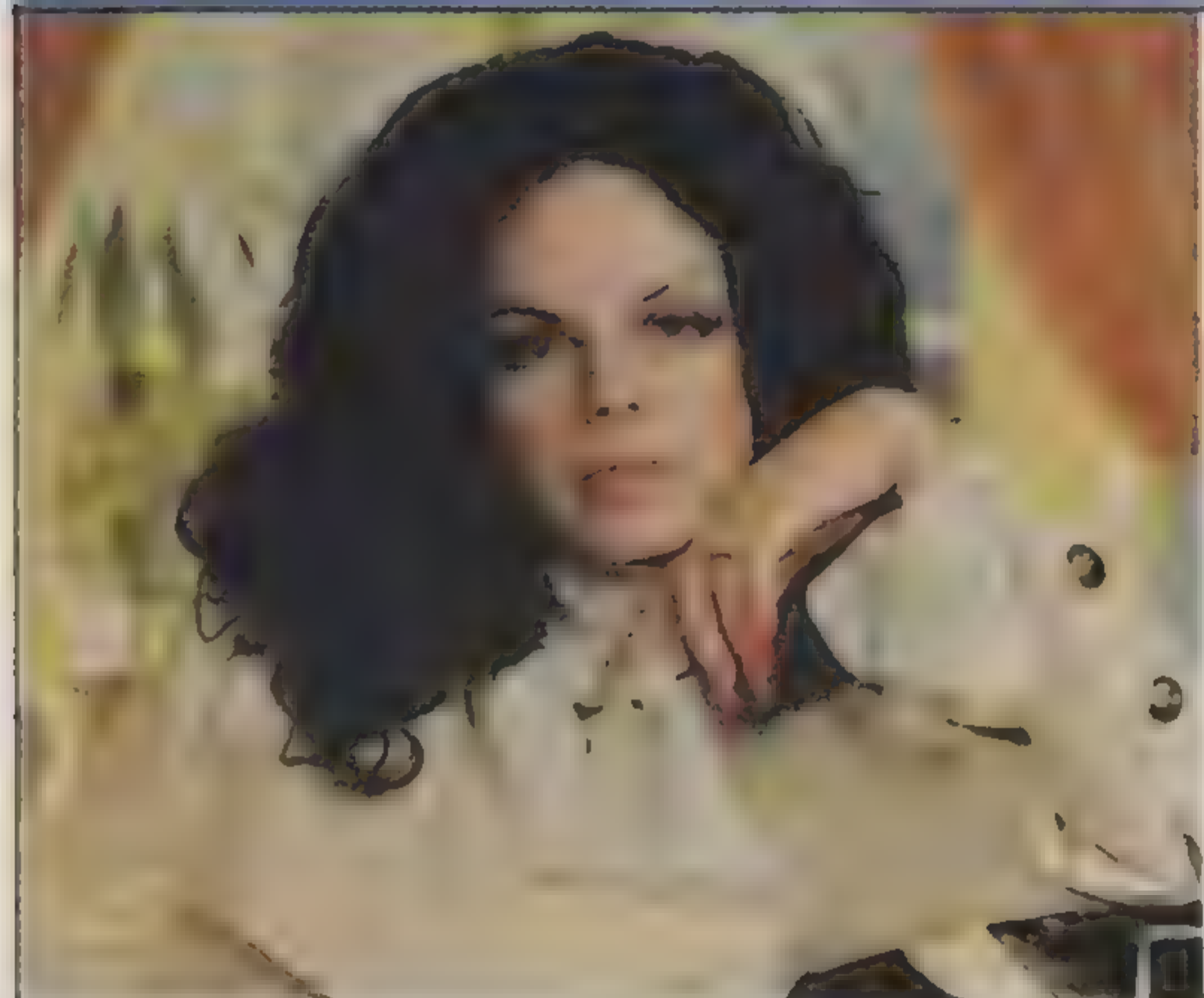


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ask
you
what
you're
wearing...



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Shown here, Jordan Sack's alluring hand-paintings . . . the butterfly (available with a long skirt), the Garfalcon (the hood also works as a fluid, lovely collar), and the elephant (also available with pants). Sizes 6-14. \$400.00

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TIP-OFFS

What to see, read, listen to, and watch for

movies

BY REX REED

★★★★ All the President's Men

The book they said couldn't be written has now become the movie they said couldn't be made. They could, they did, and it goes off in our faces like a hydrogen bomb. The story of how two reporters, Bob Woodward and Carl Bernstein, discovered, in the ordinary routine of covering a burglary, a criminal conspiracy that changed the history of America makes for a dynamic, exciting, terrifying motion picture.

It all started June 17, 1972, when President Nixon's helicopter was arriving for a Presidential visit to Congress and an address to the nation via network TV. In another part of Washington, five men were breaking into the Democratic National Committee Headquarters in one of the Watergate Office Buildings. An unspectacular story, to be covered by cub reporter Bob Woodward for *The Washington Post*, then relegated to a minor space lost in the interior pages of the paper. But Woodward looked under a few loose boards in the floor and saw a rat.

Was it just a burglary pulled off by crazy Cubans? If so, why was Howard Hunt's name in one of the crooks' address book? Suspicious, Woodward followed the trail to Charles Colson, special counsel to Nixon himself. A million phone calls later, the story was no longer a police-blotter yawn; and, before you could say "Print it!" Woodward and his fellow byliner Carl Bernstein found themselves up to their collars in the crime of the century, a front-page case that involved the FBI, CIA, Justice Department, and even the White House. Without these two report-

ers, one shudders to think what might have happened to history.

Norman Mailer once said that without the investigation and the mystery of uncovering hidden secrets, journalism is just typing. Here is a story Mailer and any other writer would have given up his Smith-Corona to unravel. This movie, directed with brilliance and electric shock waves by Alan J. Pakula, not only contains the best elements of mystery, tension, and suspense inherent to any great detective story it also bursts with the excitement and flavor of newspaper work. The interest of the Watergate story is evenly matched by the behind-the-scenes candor of how stories are selected by major newspapers, what reporters go through, what editors say behind closed doors about the news they print.

The movie dialogue, by William Goldman, is naturalistic, fully researched, and surging with guts. Atmosphere is backed up by facts in every scene, and no stone is left unturned. There is "Deep Throat," the secret contact who dispenses confidential information in clandestine meetings in basement garages. There are frightened witnesses, offering material in uncanny ways. And there are fellow journalists, helping and hindering in a multitude of ways, until the clues are uncovered and the *Post's* demands for facts, not theories, are satisfied. And through the complex pileup of clues and triumphs and dead-end streets, there is still a remarkable amount of time devoted on the screen to the exploration of character—an amazing cinematic accomplishment.

As powerful as Robert Redford and Dustin Hoffman are, they manage the impossible feat of submerging their own images to become the reporters they are playing. Redford's all-American, coolly studied charm is used to good advantage in portraying Woodward; Hoffman's eager-beaver, rumples, chain-smoking

Bernstein is the perfect counterpart. Individuals, separate, in one powerful scene they merge: while the mob cheers and the balloons fall in Miami, the two reporters, battered from sleepless nights and the exhaustion of lonely pavement-pounding, sit silently in an empty newsroom watching Nixon's plastic persona on TV while composing the story nobody wants to read, much less believe.

Maybe it's my love of newspaper work, but everything is so sparked with energy and ambience I felt I could actually smell the carbon paper and the newsprint and hear the heartbeats quicken with the approach of deadline. Without one scene of sex and violence, *All the President's Men* is ten times more ex-

valentine, thanks to steady direction by Arthur Hiller and to a succulent, gratifying performance by Rod Steiger that sweeps away the myth and pierces the heart.

Told through the eyes of Fields's mistress, Carlotta Monti (played with sincerity and directness by the often flashy Valerie Perrine), the picture that emerges is of a man of extreme contradictions who was at once an understanding bigot, a brave coward, and a sentimental cynic. He hated Communists, women, and babies; was insanely jealous of Charlie Chaplin's No. 1 position in comedy ("When you're No. 2, life is like a dame who only sees you on slow nights"); and spent his life cursing Eleanor Roosevelt, the IRS, and the swans



tv

★★★★ The auction as a cultural manifestation has, in very recent years, spread from its traditional haunts to museums (example: Manhattan's Cooper-Hewitt) and to TV stations. But the difference between auctioneering at Sotheby Parke Bernet and at Cooper-Hewitt or on PBS's WNET Channel 13 screens is that the take for the latter two helps keep alive these nonprofit institutions. In the past two years of auctioning donated goods, services, PBS stations have raised \$20,000,000. And that's brought us a prodigious bounty of top-level TV. This year, WNET Channel 13 will, come June, put on a blockbuster auction; while some forty-nine other PBS stations will, during May and June, hold their own local auctions. But the starriest name donors, auctioneers will be in on the Manhattan-based Channel 13 ten-day wonder (above, typical scene from the '75 auction). And the biddables range from prodigal practicals to "An Evening with Misha": you get a pair of seats to a Baryshnikov ballet performance, visit with him backstage, even down vodka/champagne with the greatest star of them all.—L.L.

citing than any action saga of the past few years. It's an inspiring, throat-grabbing film, and one that should be required viewing for every citizen of America as well as its critics. The movie won't be on the Ten Best list in San Clemente; but it will live in the hearts of caring, thinking lovers of freedom and justice long after the final frame. (For more about Woodward and Bernstein, Redford and Hoffman, see page 168.)

★★★★ **W. C. Fields and Me**
After that embarrassing atrocity *Gable and Lombard*, fear gripped my heart. What would Universal do next to rob the graves of Hollywood? Surprisingly, this affectionate and often quite moving tribute to the man dogs kicked turns out to be a well-crafted, sweetly tempered

from Nelson Eddy's house that invaded his yard and ate his goldfish.

There are hilarious scenes, acted to perfection by Jack Cassidy, as John Barrymore; by Milt Kamen, as Dave Chasen; and by a baby who plays Baby Leroy after Fields has spiked his orange juice with gin. Steiger's sumptuous performance not only illuminates the public humor and garrulous curmudgeonry of this baffling chameleon but shines a rare light in the dark corners of Field's soul as well.

It's a lovely, touching film worth seeing; and, unlike most Hollywood movies about Hollywood nostalgia, it doesn't foul the nest of its young or soil their memories.

★★★★ Birch Interval

A lovely, pastoral study of grow-
(Continued on page 94)

Evyan's salute to the Women of America



*With admiration for the great contribution American women have made
toward the phenomenal growth and accomplishments of our country*

--- from the pioneer days, to the space age

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Vogue Tip-Offs

CONTINUED FROM PAGE 92

ing up in the Pennsylvania Dutch country, 1947. When her father dies and her irresponsible, flighty mother goes to Paris to study art, young Jesse (Susan McClung) is sent to her grandfather (Eddie Albert) who teaches her life is a bit of eiderdown and a bit of mealy apple.

There's a shuddery encounter with an old witch who makes herbal cures (Anne Revere, making a welcome comeback), a sweet friendship with an Amish boy who won't attend public school, and a tragic event in the life of a wacky uncle (Rip Torn) who won't compromise with local demands. And there is the stuff of childhood splendor: fresh applesauce and hot gingerbread baked in an old enamel pan with daisies in it, autumn leaves, and the first strange days in a new school. But there are grown-up problems, too, and this is the fall when Jesse learns that life isn't perfect.

Gorgeous photography, finely whittled performances, and gentle, sympathetic direction by Delbert Mann enhance Joanna Crawford's screenplay. A winning movie from Robert (Sounder) Radnitz, whose family-oriented films are becoming part of our heritage. Truly perfect for children, and the child in us all.

books

BY ALLENE TALMEY

★★★Interview with the Vampire

By Anne Rice (Knopf). "I see . . ." said the vampire thoughtfully. . . . What a masterly beginning. Wistful, white as "bleached bone," handsome, lean, the vampire tells the story of his life to a boy with a tape recorder as trucks beat past. Rice has a poet's understanding of the problems of a man, a vampire for only 185 years, who is a French Southerner in Louisiana. She refrains from horror once you accept blood instead of bread as the staff of life.

Vampires differ. Some are ethereal clods rather like the Snopeses. Others are gentle guardians, addicted to supernatural adventures, drinking only as needed. (Blood is not fattening.) To live, vampires must first die, life from then on is a spread of new experiences, usually all delight if one has a lick of sense.

By the grace of imagination, Anne Rice knows that for vampires, "Killing is no ordinary act. . . . One doesn't simply glut one-

self on blood." In addition, she knows that vampires are luminous before drinking, radiant afterward.

Romantic, inordinately intense, exotic, and brilliant, this first novel combines the Southern rhetoric of Wolfe, Welty, and Faulkner with the Brooklyn realism of Jimmy Breslin and Pete Hamill. For Brooklyn: "I sank my teeth in his neck." Anne Rice has the devastating energy to keep the fantastic fantastic in a setting of reality.

It is as if one were invited to a dinner of cream of tomato soup, broiled human buttock, home-fried potatoes, strawberry tarte.

★★★Economists At Bay:

Why the Experts Will Never Solve Your Problems, by Robert Lekachman (McGraw-Hill). Flailing around with his baseball bat, Robert Lekachman, Distinguished Professor of economics at Lehman College, City University of New York, swipes at the knees of those economists still infatuated with "competition and free markets" long after the American public knows that subsidies support industry and farmers. The public knows that professional associations restrict admissions, refusing even to expel their delinquents. "Money," he wrote, "is bipartisan."

To Lekachman, "Economists' ideas of how property is created are as naïve as their conceptions of how profits are best maximized." Either naïfs or rogues, he says, economists ignore the power of trade unions, of giant corporations, of multinationals: "Shorn of morality and history, economics is reduced to techniques."

Dr. Lekachman points out how government largess has created New Property by giving benefits to welfarers and, among others, to veterans. More largess through franchises to truckers. More through licenses to owners of radio and television stations. And more government largess to oil companies and to "deficient entrepreneurs in railroads, airlines, cattle raising, and poultry breeding, to note a few recent objects of congressional solicitude. . . ."

If I had my druthers, I would rather be a Senator getting largess from an oil company than a welfare mother getting "largess" from Alabama.

Possessing an insurgent humor, a flexible mind, and a profound base in his field, Lekachman hardly hides his contempt for economists as a group. He refuses them flattery and respect.

(Continued on page 96)



Dear Mimi,
European tour has
been disappointing.
Have lit up cigarettes
in Spain, France, Germany
and Prussia. Have been
asked to leave Spain, France,
Germany and Prussia.
Have fingers crossed
for Switzerland.
Best Wishes,
Vanette

Von der Mondichel amüßeren sich zwei Liebesvögel in Zurich.



Miss Mimi De Boer
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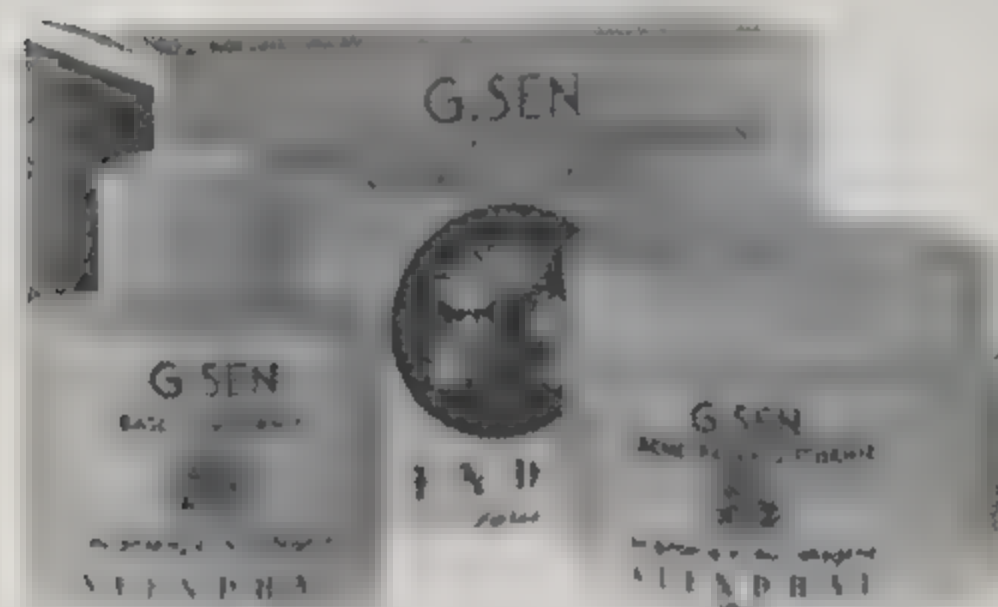


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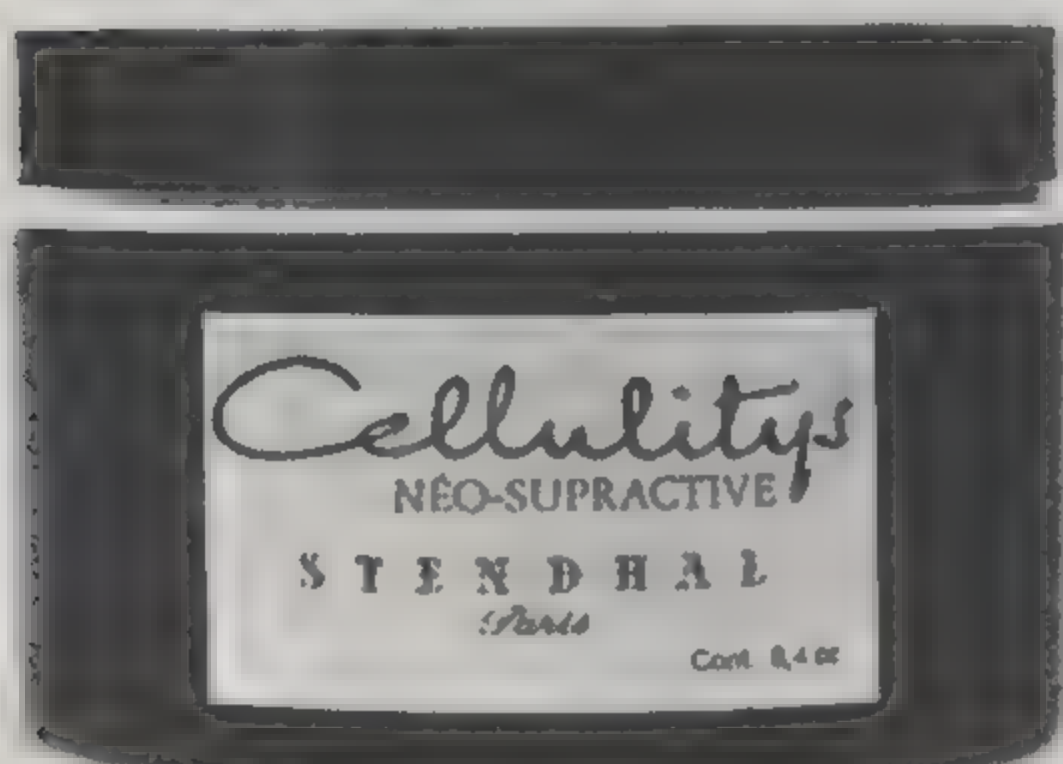
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Automatic powdered eye-shadow in 12 colors, the likes of which you'd never believe.

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Vogue Tip-Offs

CONTINUED FROM PAGE 94

Singling out no economist by name, he prefers to write of them as a group—like red-necks or city swindlers. With his bat, he could fill an Emergency Room.

★★Uneasy Stages: A Chronicle of the New York Theater 1963-1973 and Singularities: Essays on the Theater 1964-1974

Two volumes by John Simon (Random House). To read Simon on the theater is like sitting down with Chivas Regal on the rocks to great entertainment: watching a cellist's fingers being broken. An AC critic, he alternates between drivel and Mittel-europa erudition. (He has a thing for untranslated dramatists—they are better than translated ones.)

With all that, Simon is an amusing, commercial bastard, rather like Alexander Woollcott in the 'twenties and 'thirties. At other times, he shows intellectual qualities, rare and noble in a critic of drama. Fortunately, he has a vein of vulgarity that prevents many moments of sainthood. I'd like to see God's face the first time John Simon condescends to Him.

★Agent in Place

By Helen MacInnes (Harcourt Brace Jovanovich). You'll have a good time at this party among so many old acquaintances. You know Mischa and Oleg, Colonels in the KGB? Tony in NATO Intelligence? Tom and Chuck? And Alexis? His cover is being Rick Nealey, aide to Congressman Pickering. Brad, of course, used to be with State after OSS? Odd that no one's here from the CIA.

They are all involved in the leakage, and its consequences, of part of a NATO Memorandum to *The New York Times*. (No security breach.) Although publishing leaks is as old as the Gutenberg Bible, there have rarely been as many leakers as now, each as righteous as Cotton Mather. No holes in their socks.

Helen MacInnes' seventeenth novel, *Agent in Place*, is a Literary Guild Main Selection, with its first printing 75,000, and its writing frequently careless. At Lenox Hill Hospital in New York City, a nurse, she wrote, wore "a saucy white cap that perched miraculously on top of her head." *Miraculously? On top?* Dear Miss MacInnes: The nurses I know depend less on miracles than on bobby pins.

★Making Ends Meet

By Barbara Howar (Random House). Fortune's beloved, Barbara Howar has found the answer to "what's a girl to do?" Write a novel about a blond,

mean, unhappy, attractive, divorced, forty-year-old woman, a former model on Seventh Avenue but now a brutally witty reviewer of movies on television, in Washington, D.C. She has a cozy Jimmy Carter accent.

Although Howar has manufactured a product that reads somewhat like a book, even a handmade one, it is only a facsimile novel. Howar, however, has a marvelously peculiar skill. She knows how to be a Personality. A Personality is anyone whose fame comes only from being media famous. Each such personality has a one-ingredient act. Even water has two ingredients.

An attractive, amusing blonde on television talk shows, Barbara Howar is unique, like the first pretzel. Her first novel, *Making Ends Meet*, does indeed: Fawcett has paid \$800,000 for its paperback rights. Fortune's darling—that's Howar.

art

BY BARBARA ROSE

★★★Prophets in Their Own Country

Why the city of Chicago had to wait until Die Neue Sammlung in Munich organized an exhibition of *One Hundred Years of Chicago Architecture* to celebrate the powerfully original art of the native geniuses who founded modern architecture in Chicago is a mystery. Fortunately, the Museum of Contemporary Art had the good sense to bring the Munich show—featuring photographs and maquettes of some of Chicago's most familiar and cherished landmarks as well as lesser-known examples of the further evolution of the skyscraper style pioneered in Chicago by Louis Sullivan and Frank Lloyd Wright—back home to the city of its birth.

A unique contribution of America to Western civilization, the Chicago School of Architecture represents one of the few examples of an American art's influencing European taste and style. Its founding practitioners found means to express all that was best about the American character: rugged individualism, directness, and pragmatic functionalism. We look today at their strong, uncompromising, inventive work and remember what America was all about when the "American Dream" was still a profound vision of the new.

(Continued on page 101)

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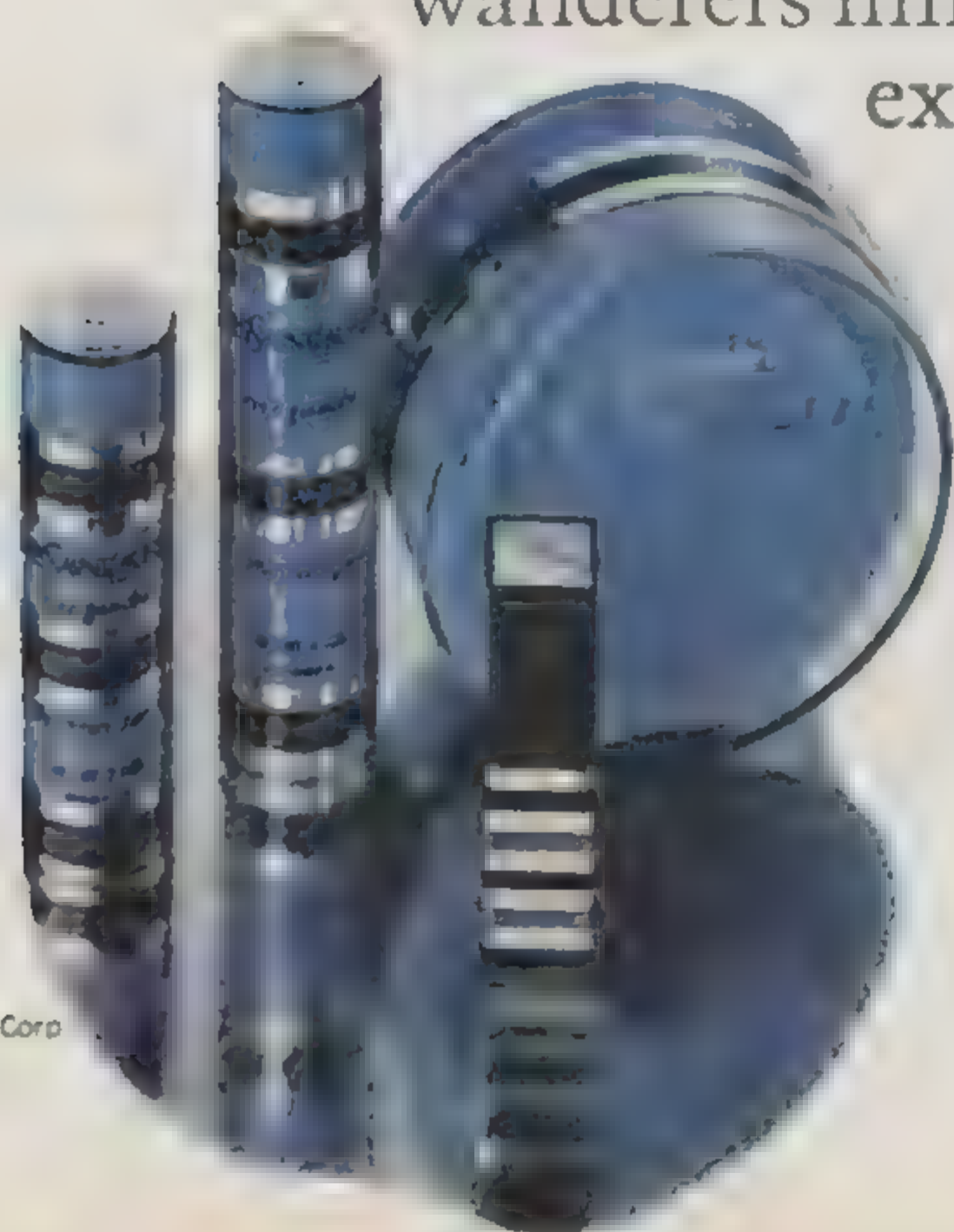
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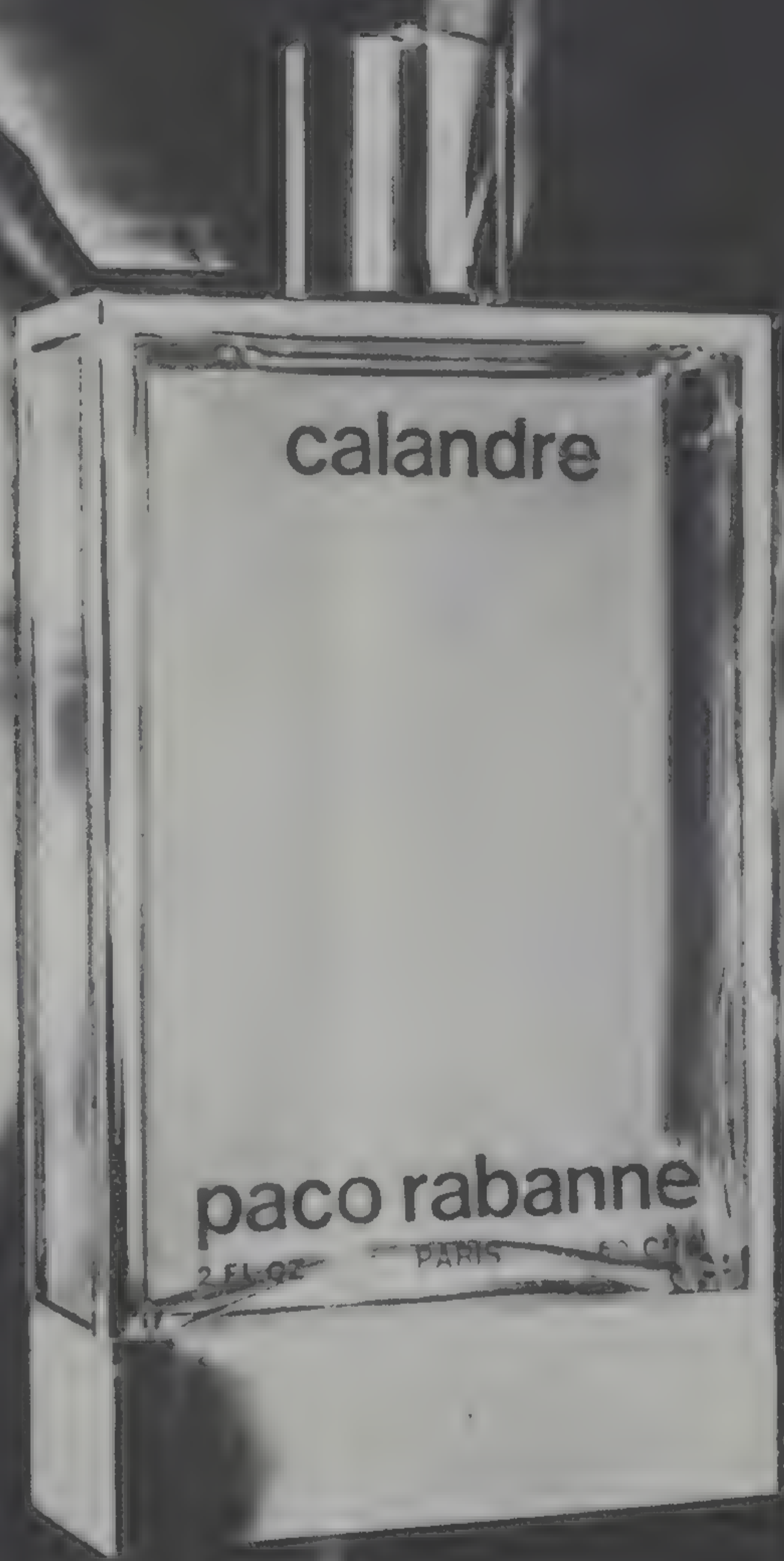
The Left Bank of the Seine, called Rive Gauche, is Paris' most spirited place. It's where artists, writers, poets, lovers, world travelers and world wanderers mingle together to create an atmosphere one could only wish existed everywhere.

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Vogue Tip-Offs

CONTINUED FROM PAGE 96

★★★ Dreamers of Decadence

A major review, organized by an international group of scholars, *Symbolism in Europe* opens at the Grand Palais in Paris on May 22, as a coda to the recent revival of interest in the painters and graphic artists of the *fin-de-siècle* who experimented with drugs, black magic, and the occult many decades before the hippies made such esoteric pursuits part of popular culture. Certainly, contemporary fascination with decadence and the occult accounts for our interest in such artists as Gustave Moreau, Maurice Denis, Gustav Klimt, and the circle of the mystical Rose Croix.

In their search for hidden religious meaning, the Symbolists gave a strong impetus to the development of the hermetic signs of abstract art; in their espousal of the cause of art-for-art's-sake, they were significant contributors to the evolution of the anti-naturalistic modernist esthetic. The importance of this exhibition is that, probably for the first time, Symbolism is explored as an international movement, of artists who tried almost anything as a substitute for the God Nietzsche had proclaimed was dead.

★★ Sculpture Made in Place

The Latin expression *in situ* means "on the site" and that is where more and more American sculpture is being made, as it becomes cheaper to transport the artist than his oversized art.

This month, Minneapolis' Walker Art Center, a gallery that is consistently keeping pace with the latest developments in the art world without chasing spurious novelty (which seems to invoke temporary blindness elsewhere), is exhibiting huge geometric constructions built for the Walker by Guy Dill, Charles Ginnever, and Loren Madsen.

What they lack in finesse, these on-the-spot works make up in sheer theatrical spectacle.

★★ More Celebration for America's Birthday

Several important Bicentennial exhibitions open this month:

At The Cleveland Museum of Art, *The European Vision of America* gives a reverse twist to Bicentennialism by emphasizing the way the New World was imagined in the Old World—usually with hilarious distortions.

At The Detroit Institute of Arts, *Heritage and Horizon: American Painting 1776-1976*, a survey of seventy paintings from various parts of the country covers the two-hundred-year history

(Continued on page 103)



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Vogue Tip-Offs

CONTINUED FROM PAGE 101

of American art; the exhibition, which moves on to Toledo in July and to Cleveland in September, is an impressive array of local talent from Raphaele Peale to Robert Rauschenberg.

Finally, the Yale University Art Gallery (in cooperation with the Victoria and Albert Museum in London, where the show goes for the summer) is sponsoring an exhibition of 240 American masterpieces, paintings and decorative arts, produced in the period just before and after the Colonies won their independence.

Titled *American Art: 1750-1800 Towards Independence*, the show concentrates on the fascinating question of how and why Colonial arts and crafts began to take on their own peculiarly American look.

★★ Carpet Pictures

While the abstract design of Indian weaving has had a great play in museums lately, the rarer examples of blankets with pictorial motifs (usually birds, animals, flags, trains, or narratives) are hardly known. Now, the Museum of International Folk Art in Santa Fe, New Mexico, is holding the first exhibition devoted exclusively to these pictorial weavings.

Combining the decorative stylishness of the geometric formats with the charm of images as seen by naïve eyes, the pictorial weavings are an especially attractive chapter of American folk art.

★★ Los Angeles Avant-Garde

Despite all bulletins to the contrary, the avant-garde is still alive and well in L.A., with a new generation of young experimenters taking off from the directions explored by such artists as Robert Irwin, Ed Moses, Billy Al Bengston, and Craig Kauffman.

While Bengston, Moses, and Kauffman have recently renounced new materials and techniques for traditional oil on canvas because, according to Ed Moses, "If the world has become plastic, the artist has a responsibility to go in the other direction," younger artists are working in new materials and images that tend toward the ephemeral on the one hand and the eccentric on the other.

Senior Curator Maurice Tuchman has assembled a survey, *L.A. 8: Painting and Sculpture 1976*, at the Los Angeles County Museum of Art that provides an overview of art in sunshine land. Conclusion: the school of Los Angeles maintains its identity and an impetus toward innovation strong enough to pull the artists off the beach and back to the studio. ▽

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Tarte

begin. One stick of butter will absorb a teaspoon of lemon juice or grated lemon rind and up to a quarter cup of chopped fresh herbs. Taste as you go and add salt and freshly ground pepper.

All *beurres composés* can be made in the blender or in the Cuisinart Food Processor using the steel knife, first to chop the herbs, then to blend with the butter and lemon juice or rind. Here are some of the most useful and most delicious. All recipes using 1 stick (¼ pound) butter will make approximately 32 canapés or 8 sandwiches.

Dill Butter: Mix together 1 stick butter, softened; 1 teaspoon lemon juice or grated rind; up to quarter cup chopped fresh dill (or a combination of dill and chives); salt and pepper to taste.

Spread dill butter rather generously on slices of rye or pumpernickel bread and cover with thick slices of smoked salmon; season generously with black pepper. Garnish with sprigs of fresh dill and a few capers pressed into the salmon. (Tip: Scissors are much better than a knife for cutting and trimming smoked salmon to fit the bread.)

Serve as an open-faced sandwich for lunch or cut each slice into 4 canapés. Remember that a

slice of bread can be cut into 4 small squares or, by starting at the corners, into 4 triangles.

Another good combination: triangles of toast spread with dill butter, then with smoked eel, scraped away from its skin and bones, and a squeeze of lemon and pepper.

Anchovy Butter: Cream 1 stick sweet butter with 1 teaspoon lemon juice or grated lemon rind and 2 tablespoons mashed anchovies (or 1 tablespoon anchovy paste), more or less to taste. Spread squares of white toast with anchovy butter, garnish with drained canned tiny shrimp or slices of smoked sturgeon. Generous squeezes of lemon juice and pepper.

Green Butter: Cream 1 stick sweet butter with 1 teaspoon lemon juice or grated lemon rind and ¼ cup (more or less to taste) chopped fresh chives, watercress, or rugola. Use in cucumber sandwiches, tomato sandwiches, or hard-boiled-egg sandwiches.

Tuna-Fish Butter: Cream 1 stick sweet butter with ¼ cup drained, mashed canned tuna fish, 1 teaspoon lemon juice, salt, and pepper. Spread on sandwiches or canapés and garnish with small sardines or sliced hard-boiled eggs, or both.

Meat Canapés

Marvelous sandwiches or canapés can be made very simply by combining cold roast meats with herbed or seasoned butters. Always add the chopped herbs or seasonings gradually, tasting as you go until you have arrived at the strength that suits your taste. May we suggest:

- Cold roast lamb on mint-buttered rye bread (1-2 tablespoons coarsely chopped mint to 1 stick butter).

- Roast ham on pumpernickel spread with chutney-mustard butter (1 tablespoon finely chopped chutney and 2-3 teaspoons mustard, or more, to 1 stick butter).

- Cold roast white meat of chicken on white toast spread with rugola butter (3-4 table-

spoons coarsely chopped rugola—that wonderful, spicy Italian green—to 1 stick butter).

- Slices of cold rare beef steak on rye bread spread with watercress butter (3-4 tablespoons coarsely chopped watercress to 1 stick butter; a little grated onion added to the butter is not bad).

All of these roast-meat sandwiches are even better served open-faced with a mound of gazpacho mayonnaise.

Gazpacho mayonnaise
Combine equal amounts of chopped cucumber, tomato, scallions, green peppers, and red sweet peppers (or canned pimento strips) with enough homemade mayonnaise made with olive oil to bind the chopped vegetables together. Stir in a little ketchup for color.

Sandwiches for Handy Lunching

Vitello Tonnato Sandwiches

Instant *Vitello Tonnato* sandwiches can be made by putting slices of cold roast veal on slices of white bread that have been spread with a thick lemony mayonnaise into which you have mixed mashed tuna fish and a few capers (¼ cup tuna fish to 1 cup mayonnaise will make about 3-4 sandwiches or 12-16 canapés). The best tuna and the most delicate are the Spanish white tuna fillets in olive oil packed by José R. Curbera. Thin slices of roast pork in place of the veal make an equally fine sandwich.

(Continued on page 112)



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Vogue Food

[CONTINUED FROM PAGE 106]

Smoked-Turkey Sandwiches

For each open-faced sandwich (remember it can be cut into 4 canapés), you will need a slice of white bread, a slice of smoked turkey breast, 2 tablespoons liverwurst (liverwurst made with goose livers is the best and can be found at Bremen House, 200 East 86th Street in New York as well as at other German delicatessens), and 2 tablespoons cream.

Scoop the liverwurst out of its casing, thin it with the cream. Spread on bread, cover with smoked turkey. Smoked tongue is also excellent for this light and delicate sandwich. Garnish with *cornichons* (little French pickles).

Another good luncheon sandwich (*not* to be cut in quarters to make canapés):

Pipérade in Pita Pockets

6 servings

1 pound onions, thinly sliced
About ½ cup olive oil
1 pound ripe tomatoes, peeled,
seeded, and chopped
3 green peppers, stems, seeds,
and membranes discarded,
finely chopped
1 stalk celery, finely chopped
Salt and freshly ground pepper

1 teaspoon dried thyme or 1
tablespoon finely chopped
fresh thyme
2 tablespoons finely diced ham
6 eggs, lightly beaten
6 very small *pitas* (Syrian flat
breads), approximately
5-inch circles

In a heavy skillet over a low heat, sauté onions in oil till translucent, stirring frequently. Add all the other ingredients except eggs, ham, and bread. Cook, over low heat, stirring occasionally, for 30 minutes. Add ham and eggs; cook, stirring constantly, for 15 to 30 seconds. The eggs must not overcook; they must be barely set. You can, in fact, finish the cooking by turning the heat off and continuing to stir: the pan will retain enough heat for this purpose. Remove from heat, cool slightly.

With a sharp knife, make slits in the sides of the *pitas*, forming pockets that can be filled. Carefully spoon the *pipérade*, the egg-vegetable mixture, into each *pita*. Fasten the openings with toothpicks, so that the filling does not ooze out; warm sandwiches on a cooky sheet in a 300° oven for 5-10 minutes. Remove toothpicks, and serve.

Variation: Serve the *pipérade* on toasted English-muffin halves from which you have removed some of the crumb in order to make a bed for the eggs.

Croque-Signore

Our Italian version of the French Croque-Monsieur

For each sandwich, trim the crusts from 2 slices of white bread, spread bread with a little strong mustard. Between them, put thin slices of mozzarella and salami. Dip sandwiches in lightly beaten eggs, let the excess egg drip off, and fry in butter till both sides are golden brown and the mozzarella has begun to melt. Serve hot.

Variation: Substitute 2-3 anchovies for the salami and omit the mustard. *Mozzarella in Carozza:* Slice of cheese on half-slice of bread; dip in flour, egg; fry gently on both sides in oil or butter.

Grilled Cheese Sandwich

For a homely American lunch, spread slices of white bread with mustard and fill sandwich with slices of Kraft natural cheddar cheese. Fry in butter, weighing the sandwich down with a tea kettle filled with water, its bottom wrapped on the outside with aluminum foil; or just press the sandwich down on the griddle from time to time with a pancake turner. Turn and fry the sandwich on the other side, adding more butter to the pan if necessary. Serve with crisp Canadian bacon.

A second sandwich that is delicious served on toasted hollowed-out English-muffin halves:

Smoked-Salmon Scrambled-Egg Sandwiches

Lightly beat eggs with 1 teaspoon cream to each egg. Season very lightly with salt and rather generously with freshly ground pepper. Cook till set in the top of a double boiler. Stir in some small bits of smoked salmon till warmed through and a little grated lemon rind. Pile onto hollowed-out toasted English-muffin halves; serve garnished with chopped fresh dill.

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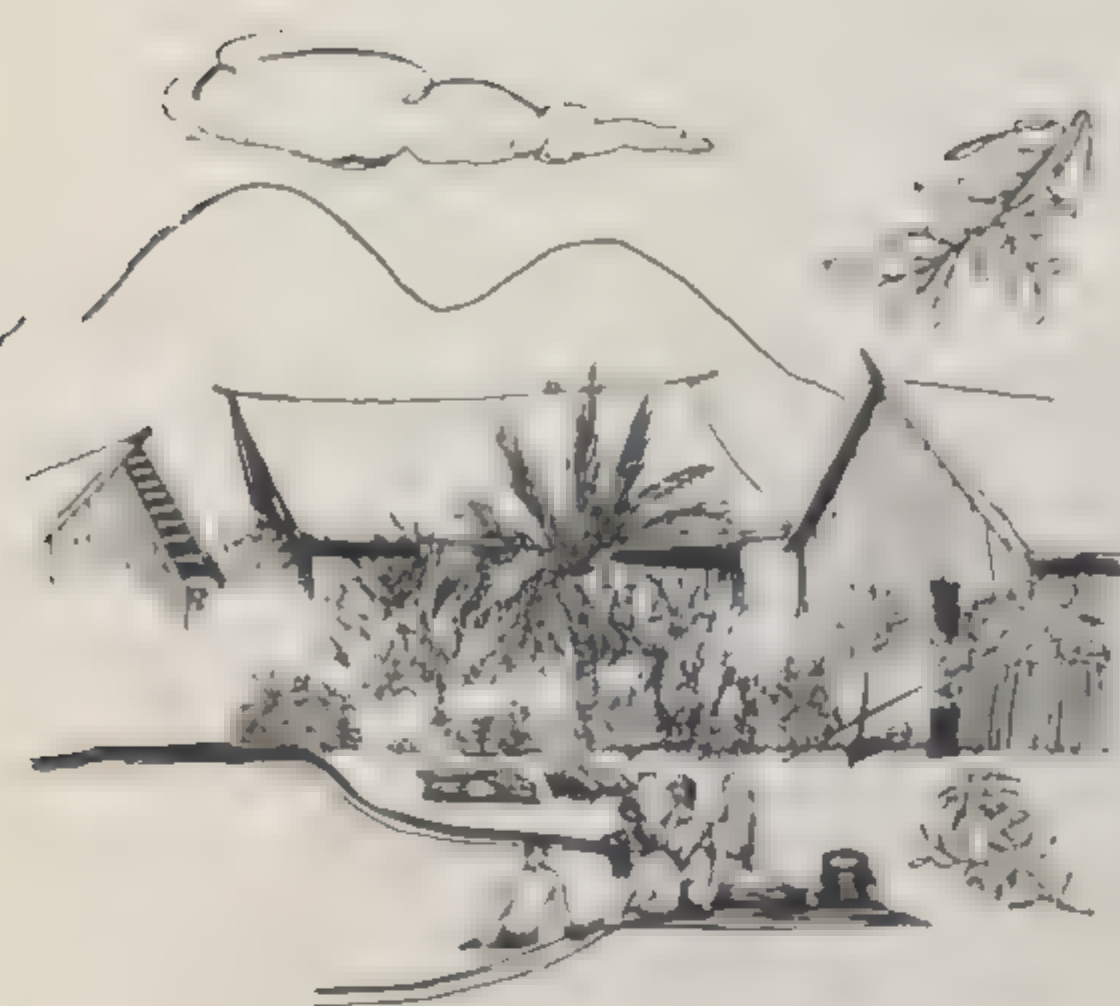
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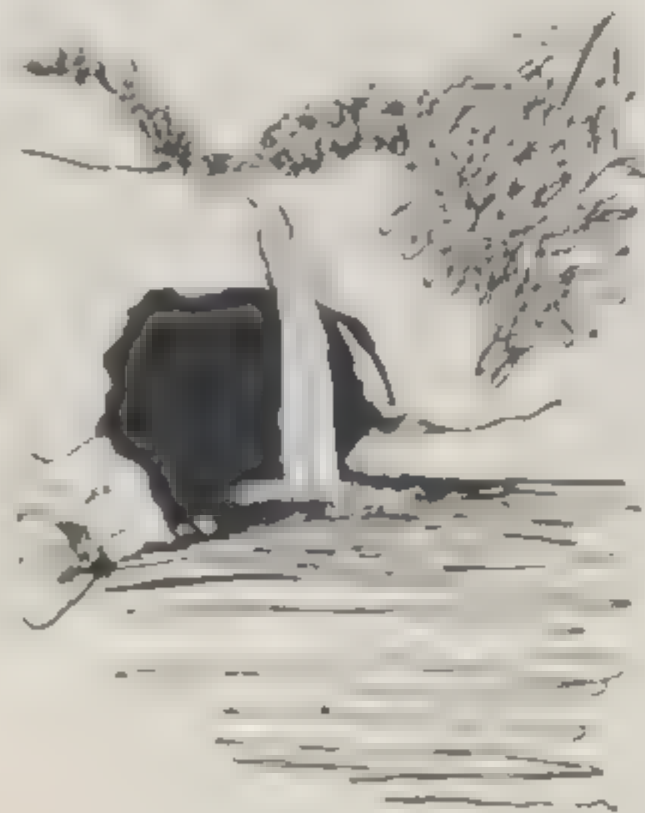
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By Despina Messinesi

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Is Peru right for travelers? Indeed it is. Exorbitant natural beauty, ancient and Spanish-Colonial cultures, happy-go-lucky climate, good hotels, delicious food and drinks, gentle people with wonderful faces—all are there. After a recent third visit to this South American country, some fast findings: Expect the unexpected. Forget time. Occasionally, some incident may discombobulate plans; keep your cool.

Landing pad: Lima, the sprawling, flat capital city ringed by barren foothills of the Andes, lies only a few miles from Pacific beaches. Contrasts stun: elegant nineteenth-twenties buildings; splendors of Spanish-Colonial façades; 'ornate rococo churches; open squares with heroic statues. Jelly-bean-colored compact cars, vintage cabs, battered buses with packed-tight passengers, shiny new double buses jam streets lighted by gaudy neons and wrought-iron lanterns. Broad sidewalks narrowed to footpaths by crowds of hawkers selling everything from tin soldiers and plastic dishes to paintings and minerals. The innocent color of exotic fruits pale against the vibrant pink, purple, and green skirts and shawls worn by Indian vendors with ink-black braids.

Lima hotels: in-town luxuries, out-town pleasures

In Lima, I stayed once again at the Gran Hotel Bolívar in the center of town. Nothing has changed at the well-run and elegant Bolívar. A columned rotunda under a dome of colored glass flowers is still the place where everybody meets around the clock for coffee, tea, drinks, pastries. After sightseeing, you cannot resist plopping down on a white settee and ordering a thirst-quencher. (Inca Kola, an appropriately named local soft drink, is insistently sweet.)

For quiet, instead of a view over Plaza San Martín, reserve a room opening onto the courtyard; all are air-conditioned, have large white bathrooms, music channels. To get instantly into the Peruvian rhythm, take your own small radio—excellent reception even in Andean villages.

Two blocks away from Plaza San Martín, the young Lima-

Sheraton Hotel stands nineteen stories tall. Its comforts—Elizabeth Arden salon, Avis car rentals, ice machines, enormous underground garage—including guest rooms with many conveniences put you instantly at ease. Unique in Lima, Sheraton's glorious outdoor pool, with lounge chairs, snack bar.

sunshine and to dine (at ten in the evening) on the specialty: chicken-on-the-spit, salad, and homemade bread, served in a farmhouse continually enlarged.

A rough two-mile ride from Granja Azul into the plains leads to the pre-Incaic city of Cajamarquilla, a vast puzzling maze of crumbling adobe walls.

LIMA



Above: Lavishly stone-carved La Merced, Lima's sixteenth-century church. Above right: Cobble street at Granja Azul Inn, new resort complex built like Andean village. Right: Lima Gold Museum: Chimú funerary glove.

Pueblo de luxe: The unexpected oasis of the Granja Azul Inn—looking like an immaculate Andean Village among gardens, groves of trees, pools, and golf courses—seems like a mirage against the sterile hills. Although the Pueblo is only nine miles from Lima (generally overhung with clouds in their winter, May through September), the sun shines and tans there all year.

In the sudden hush, broken only by birds singing, you sleep and sleep deeply. Some five hundred guests live in balconied air-conditioned bungalows. No cars enter the grounds. You walk on paths edged with hibiscus or on cobble streets lighted at night by old lanterns. Anything you can dream up is there: bank, post office, shops, bars, cafés and restaurants, plus a discothèque at a convenient distance... saunas, gym, massage, bowling alleys, cinema, squash courts, tennis, and riding. Buses shuttle guests to and from Lima.

Do not confuse the two-year-old Granja Azul Inn with the close-by twenty-six-year-old chicken restaurant, Granja Azul, run by the same Swiss family. Limeños flock there to lunch in

In the vicinity you pass a white hacienda, clubhouse of the Club Huachipo, where Limeños stable and train their jump horses. It's a lively place, with action in all the rings (members must wear the traditional boots, breeches, and cap—no blue jeans here).

Peruvian feasts: freshest fish, prime potatoes, sweet sweets

Food in Lima is sensational. Feast on fish: *corvina*, whitemeat fish similar to striped bass.

Conchitas a la Criolla, grilled fresh scallops still attached to their shells, doused with cheese sauce, dotted with bits of fresh hot chili pepper, and eaten with a spoon, so you can dig out the last delicious morsel.

Cebiche, marinated raw fish, accompanied by a small hunk of corn on the cob with juicy kernels big and white as pearls.

Palta con camarones, avocados stuffed with shrimp, both excellent and plentiful.

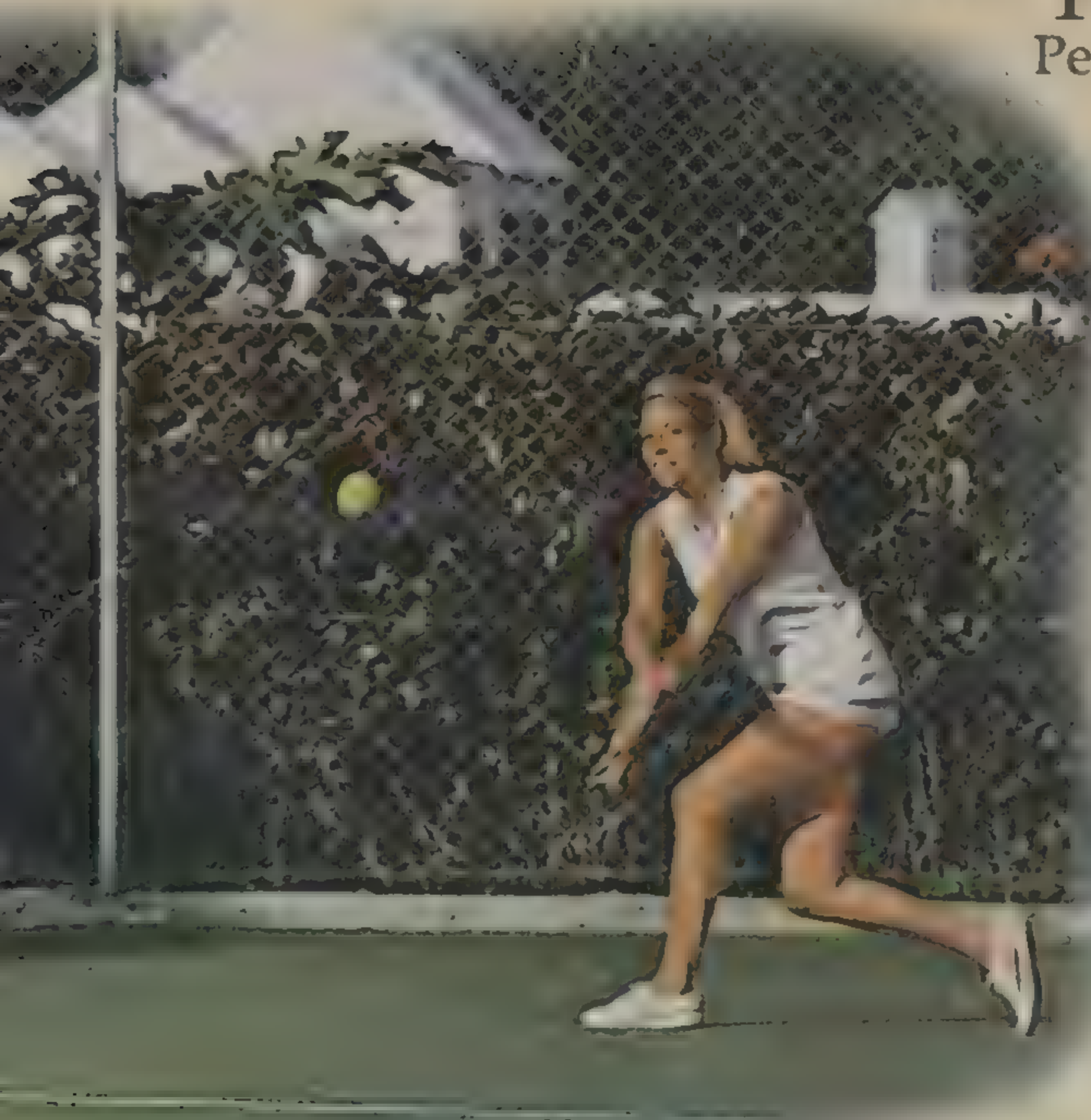
Papas, out-of-this-world little yellow potatoes, as a first course covered in cheese sauce.

Arroz, rice, spicy rice with sea- (Continued on page 120)



"They bring out a beautiful silver service and have tea right beside the courts. We got some pointers from Mandy, the pro."

Peter and Pam Douglas on the Douglas' first visit to Bermuda.



"Tennis is a beautiful way to explore Bermuda. To play not only on good courts but in beautiful spots. On a hill overlooking the harbor, or beside a lagoon."

"It's another nice way to be outside at night. The nights are beautiful. The air is so soft."



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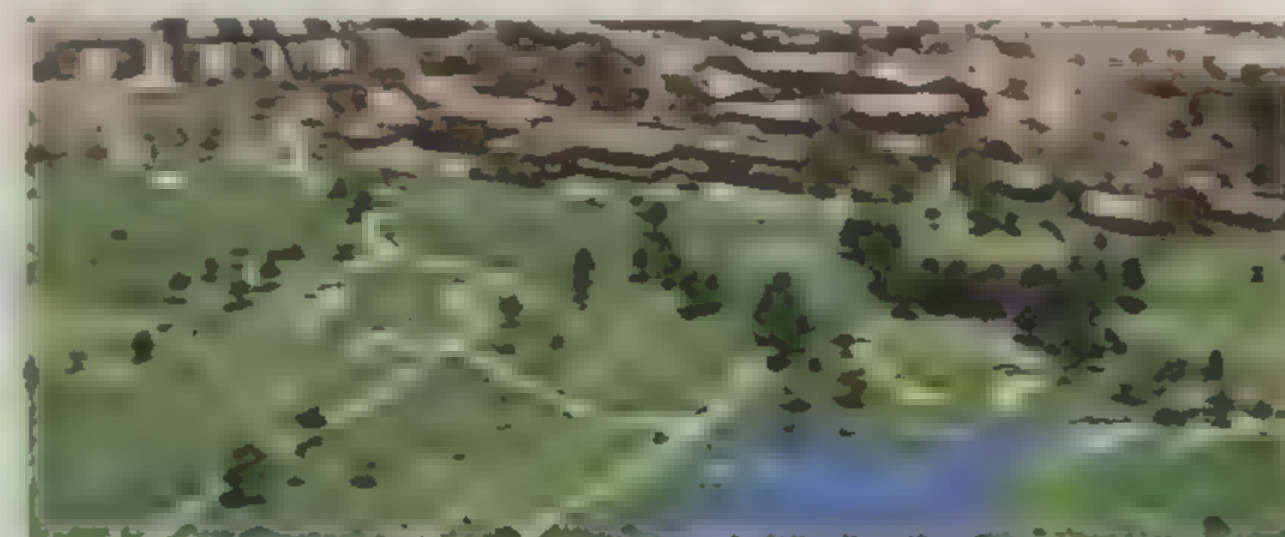
Bermuda has 85 superbly maintained courts. You can always find a court or a game. Come play a few sets with us.

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It comes from the many relaxing pleasures of La Costa. • The Spa. One for men. One for women. Each the most complete and luxurious in the world. • Tennis. 25 championship courts and a top professional staff headed by Pancho Segura. • Golf. 27 holes. The Tournament of Champions course. Tommy Jacobs is the

resident professional. • Five superb restaurants. • Riding. Swimming. Sun. And much, much more. Over two-thirds of our guests return to La Costa again and again. One reason is La Costa is closer than other international resorts. You don't waste travel time and travel dollars. Another reason is the La Costa

value! A vacation here is within reach for more people than perhaps any other fine resort in the world.



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It's an attitude.

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The La Costa Look is natural.

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But we loved you first. Remember?

"Girl with a Turban" by Vermeer courtesy of Mauritshuis, The Hague.



America, you're beautiful. In fact, we Dutch loved you so much, we bought Manhattan once. Remember?

And do you remember those Pilgrims? While those other English-speaking people wouldn't have them around, we took such tender loving care of them. As only the Dutch can. Until they left us. For you. (That you remember!)

And that John Adams of yours. We gave him 29 million Guilders to support your revolutionary ideas. (Love knows no bounds.)

But tell us something, America. Aren't you interested in knowing what's doing with us?

Just drop in and we'll show you a good time.

More than cute wooden shoes and creaky windmills, we'll show you art festivals and historical exhibitions. We'll show you more museums per square foot than you've ever dreamed of—and then we'll show how easy on your feet it is to walk them. And finally,

we'll show you the swingingest discos and the best restaurants this side of the Hudson. (Our Indonesian cooking may be even better than what comes out of our Dutch ovens.)

And bring your kids. We loved you, we'll love your children.

To make it all a little easier, we've arranged a special Dutch Treat. Just give us \$40 above the price of your KLM airfare and we'll give you hotel accommodations for a night, a car for a full week, sightseeing tours and special discounts at dozens of Dutch hotels and restaurants. We call it our "Summer Surprise."

So come on. After what we've been through together, you're not going to be shy, are you?

Send us a letter. Or a card. Or even a coupon.

- O.K., lover, send me full information on
- ☐ "Holland Summer Surprise"
 - ☐ Also send me your free booklet: "Holland—The flower in the lapel of Europe."


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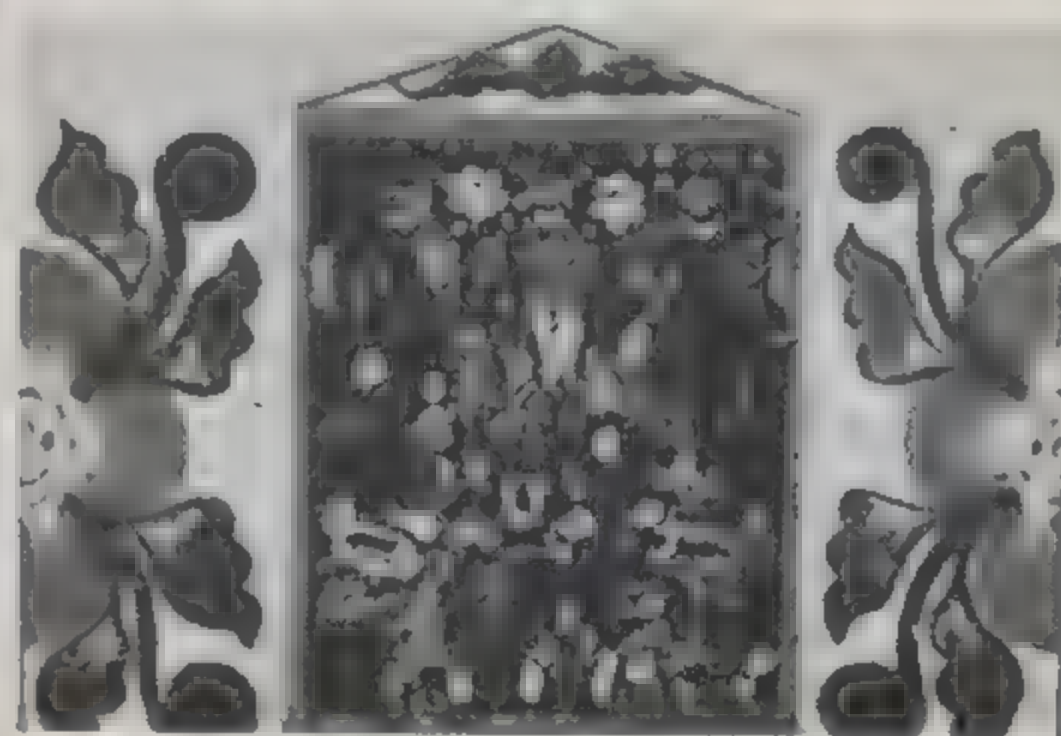
Women are important to us—we want you to know more about us. For a copy of our latest Annual Report, write to Lone Star Industries, Inc., Dept. 20, One Greenwich Plaza, Greenwich, Connecticut 06830.

LONE STAR INDUSTRIES IN THE RIGHT PLACE AT THE RIGHT TIME

Vogue Travel

CONTINUED FROM PAGE 116

AYACUCHO



From craft center, bright retablo, wood-and-clay miniature shrine

food or chicken or raisins or duck, sometimes follows a potato appetizer. Peruvians eat heartily.

Don't overlook the local beer and the dry—be sure it is *seco*—local rosé wine, Tacama Rosé. You could become addicted to Pisco Sour, a potent frothy drink made with lemon, local brandy.

Persons with a sweet tooth will adore the sweet, syrupy, often meltingly soft Peruvian desserts; you point to your choice or choices from a cart. Fresh-picked fruits in season: figs, avocados, papayas, grapes, oranges, cactus fruits, melons, mangoes.

Lima eat-outs: Colonial farmhouses, Chinese gardens

Places to sample some of these Peruvian specialties, in and near Lima: Tambo de Oro, between the Sheraton and Bolívar hotels, an elegant restaurant in a handsome 1850 house behind a huge courtyard. Women feel happiest there dressed in something short, sexy, pretty. Good food, good service, expensive; reservations.

Crillon Hotel: good buffet luncheons on the twenty-first floor (served outdoors in summer) please businessmen; no gimmicks, reasonable, glorious view. El Pescador: excellent fish bistro with only six tables, in a former garage. Unpretentious, inexpensive.

sive. El Espinel: well-known fish restaurant; attentive waiters, *stylé* maître d'. (Try to go with Peruvians who can help you choose from a menu with endless varieties of *cebiches*, soups, fish.) Try the raw fish salad. Reasonable prices. Instead of a Pisco Sour, try *Algarrobina*—also made with Pisco, recalls an Alexander.

In San Isidro, ten minutes from the center of Lima, José Antonio is the place for a Peruvian dinner in an old farmhouse with fireplace, beamed ceiling, rush-bottomed chairs. Order: *Chicha Mo-*

TRUJILLO



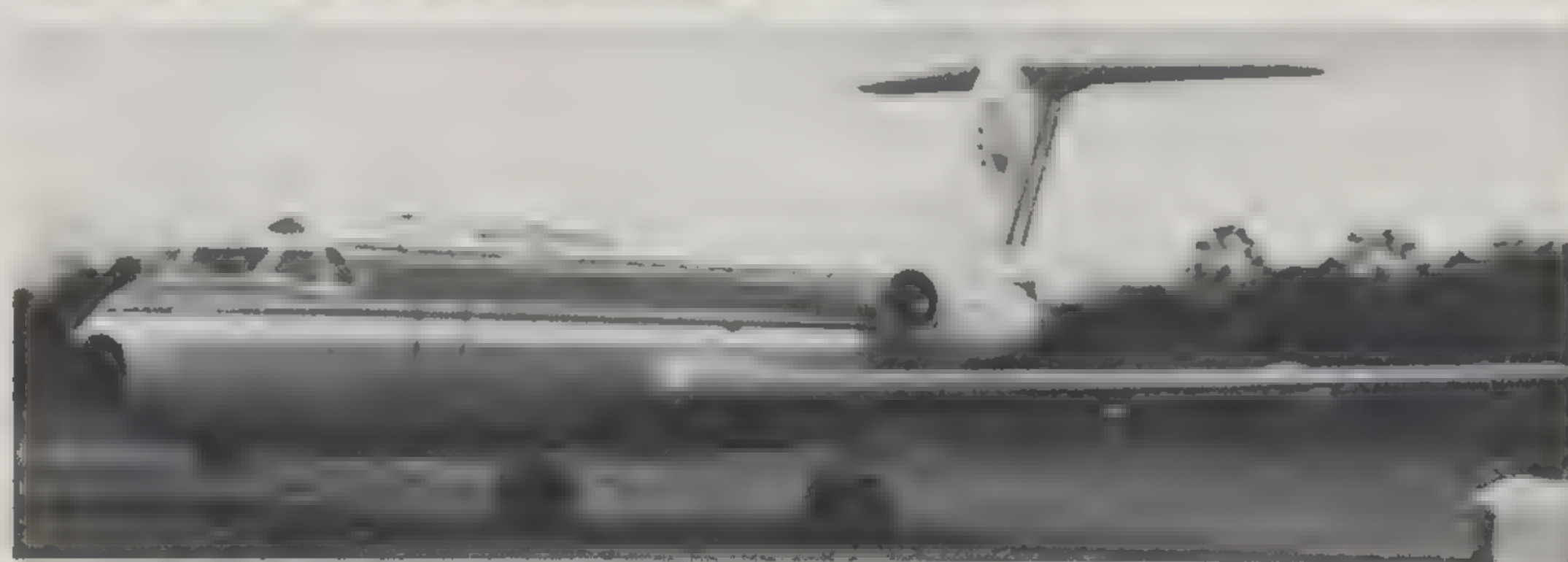
On the Pacific beach, Indian fisherman maneuvers reed boat

rada—tall drink made from purple maize; *anticuchos*—hearts of beef on skewers; *papa rellena*—spicy potato patty filled with meat, onions; *humita verde*—corn patty; corn on the cob; *yuca*—pleasant mealy root vegetable—all this served on one platter. Finish off with *picarones*—sticky, doughnut-shaped sweets.

In Lima, Chinese restaurants, called *chifas*, are considered special treats. Number one in Lima's San Isidro, Lung Fung, in a Chinese garden, delights by its delicate cuisine, series of private dining rooms. Expensive; reservations necessary.

Casablanca, the top, current discothèque where Limeños dance under an indoor tent, sit on (Continued on page 122)

Plain plane facts about AeroPeru



Newest link between North and South America is AeroPeru, Peru's national airline, with DC8's plying daily between Lima and Miami, three times a week to or from Los Angeles and Mexico. Latin American tours by American Express/AeroPeru travel to Peru, Ecuador, Chile, Argentina, Bolivia. Inside Peru, AeroPeru's Fokkers and B727's fly to jungle country, Andean plateaus, the Pacific coast—a total of twenty-four cities. Off you go . . . in Peru, say *hola* (óh-la): hello.

"For me, life really began 13 years ago with breast cancer."

Martha Knighton, Model



"I know that sounds strange, but I do more now than ever before. For instance, modelling. My husband encouraged me to take it up. And it proved that having a breast removed is not the end of the world nor does it 'de-feminize' you.

"I still swim, play golf, water-ski—everything I did before. No better, but certainly no worse because of my mastectomy. I also happen to have six children. And, believe me, that's a full-time job in itself.

"Examine your own breasts. Have regular check-ups. And, please, give to the American Cancer Society. We want to wipe out cancer in your lifetime."

American Cancer Society

This space contributed by the publisher.

FASHION TO GO!

TIPS FOR THE TRAVELING WOMAN

On the following pages, six EASTERN AIRLINES traveling tips on clothes, accessories, makeup, luggage to help you look great on the way, great when you arrive! They are, quite simply, the tips you can rely on to pack up and go in a flash. They give you plenty of fashion mileage... for any of Eastern's special corners of the world.



EASTERN



FASHION TO GO!

The look of the well-dressed Eastern Airlines Traveler. It has to do with ease. With unencumbered, pulled-together dressing. With clothes that work anywhere in Eastern's World.

ANYWHERE IN EASTERN'S WORLD



The truth about travel clothes: forget clothes that merely "pack well"—just about everything packs well these days. It's either fashion or it isn't, and if it isn't—it gets you nowhere fast. What your travel wardrobe should do when you travel is give you unlimited versatility...adaptability. The point being: to simplify—to edit your wardrobe to a few basic pieces in fabrics and colors close enough in texture and hue so that each piece is interchangeable. The key lies in seasonless fabrics; i.e., jersey, flannel, gabardine, cashmere, crêpe de Chine. In neutral colorings...in simple, classic styles.

Take, for instance, any of the clothes you see here, apply a little ingenuity in how you wear them, what you put with them, and you have the base for your travel wardrobe...

- 1 classic, lightweight raincoat in honey-colored brown poplin
- 1 lightweight jacket in beige wool
- 1 matching basic skirt
- 1 matching narrow trouser
- 1 shirt in rust crêpe de Chine
- 1 shirt in beige crêpe de Chine
- 1 matching pant

The idea: seven basic pieces that move around effortlessly with each other to give you a *total* look every time—i.e., the rust crêpe de Chine shirt + beige wool skirt = restaurant dressing; the beige crêpe de Chine shirt + beige crêpe de Chine pant = instant pyjama for evening allure! For your basic accessories—that's another story, another page...



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GETTING YOUR WARDROBE



HOW TO BEAT THE EXTREMES



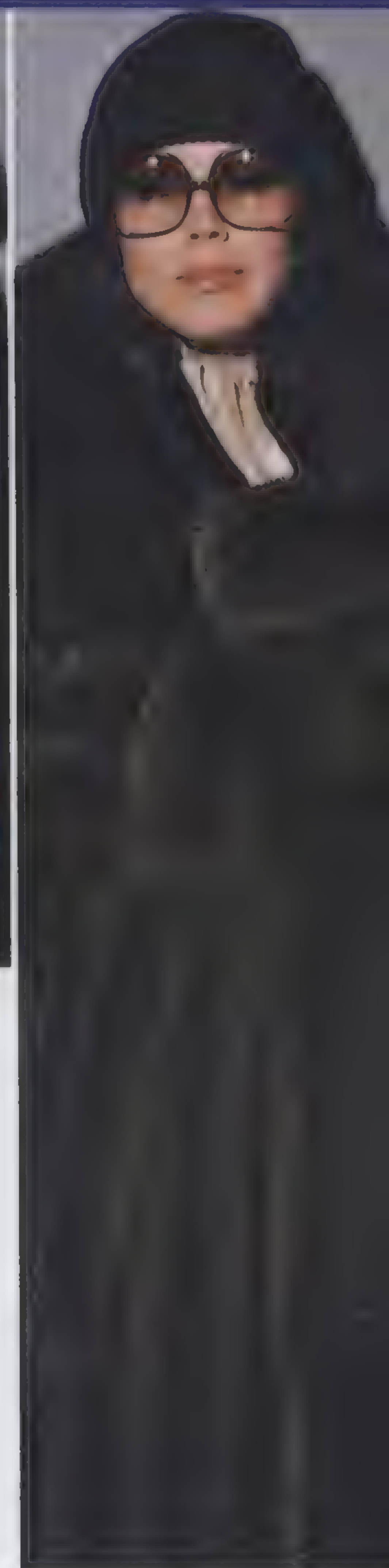
Practical tips to beat the weather whatever your Eastern destination...

FOR WARM WEATHER IN EASTERN'S VACATION ISLANDS OF THE CARIBBEAN AND THE BAHAMAS—the ease of a cotton wrap robe—it makes a great beach coverup after a swim... for private hours after a bath. A pair of flat straw scuffs. A cotton scarf to wrap the head. Be sure to take along sunglasses with scratch-and-shatterproof lenses (take two pairs just in case you lose one).

Remember your skin needs protection from the elements too. Be sure to pack a sun block or sunscreen, moisturizer, a protector for lips and nose!

FOR VISITING THE RAIN FORESTS OF EASTERN'S SAN JUAN AND JAMAICA—a thin shell-of-an-unlined-raincoat in a neutral color that goes over everything you'll be taking on your trip. **EASTERN'S TIP:** Even if you're going where the guide books say it "never rains"—cover yourself. Take along one of those full-length plastic raincoats that weigh next to nothing and fit right inside your handbag.

FOR EASTERN'S MEXICO CITY... WHERE IT'S AN IN-BETWEEN CLIMATE—a big, soft shawl is the ideal covering for the cool of the evening when anything else would be too much.



WHEN THERE'S A NIP IN THE AIR IN EASTERN'S MONTREAL AND TORONTO—the key lies in layers that you can peel off or add on, depending on temperatures—the colder the day, the more layers you add. For the coldest temperatures, nothing beats the ultimate warmth of fur! The best fur is one that goes around the clock over everything you'll be taking to wear underneath. Best: a fur coat with classic styling that is lightweight—think mink in a $\frac{7}{8}$ length.

The wrap-ups to add: the softness and warmth of a muffler, a knitted watch cap, a pair of $\frac{3}{4}$ -length cashmere gloves.

READY TO GO ON EASTERN



THE RIGHT ACCESSORY IS THE TICKET...

Accessories—those subtle little touches that turn A.M. into P.M. Take, for instance, the rust crêpe de Chine shirt and the soft, beige wool skirt you wear by day with a luggage-colored belt, luggage-colored moccasin. With a change of accessories, you're ready for easy evenings—add touches of gold (and glamour!) with a bare, pretty gold sandal, a metallic belt around the waist. A thin gold chain... a pair of alluring earrings. (See what we meant earlier about versatility...)

THE BASICS THAT MAKE IT ALL WORK...

SHOES: A flat little moccasin in a neutral color for day. A pretty, classic sling-back pump in a neutral color for late day, easy evening.... A bare, high-heeled gold sandal for evening glamour.

A durable rain boot for weather. A flat, straw scuff for beach, for lounging.... A rope-and-canvas espadrille in a dark color for resort.

HANDBAGS: A big, soft shoulder pouch in a neutral-colored leather for travel.

A flat envelope in a neutral-colored leather for day...

a small silk bag or gold minaudière for evening.

BELTS: A thin leash of leather in a neutral color for day... a metallic one for evening in gold, silver or copper.

A dark-colored or metallic cord of braided silk or satin.

JEWELRY: A pair of simple, tailored earrings for day—gold or silver; a thin gold chain.

A classic watch (All the better to get you to your Eastern flight on time!).

A pair of sculptured gold cuffs... a pair of alluring earrings for evening.

A single rope of pearls or beads... to fill a neckline, to wrap a waist.

SCARVES: In assorted sizes to wrap the head, the waist, to tie at the hip for a sarong skirt...

to wrap bare shoulders. Wool, cashmere, or challis for warmth. Cotton squares for hot weather dressing.

Beautiful silks and chiffons for evening.... Extra pretty touch to add: a silk flower to tuck inside a neckline, in the hair.



INTELLIGENT PACKING..

For openers: Eastern will carry free, solely within the continental U.S. and Canada, and between the U.S. and San Juan and the Virgin Islands, three bags having linear dimensions (length plus height) no greater than 62", 55" and 45". The 45" bag may be carried on board free of charge provided the height does not exceed 7 inches so it can fit under the seat. Free baggage allowance on Eastern's international flights (except Canada) is 44 lbs. for Tourist Class; 66 lbs. for First Class. EASTERN'S TIP: Identification tags should go inside and outside all luggage. As a safety precaution, list your phone number (don't forget area code) instead of your home address—if you work, list your business phone instead. Always lock luggage and keep keys in a safe place in your handbag. Have-luggage-will-travel: two good investments to make—a dolly for zipping in-and-out of airport terminals; an adjustable leather strap that attaches to the bag so you can sling it over your shoulder.



AN OPEN AND SHUT CASE



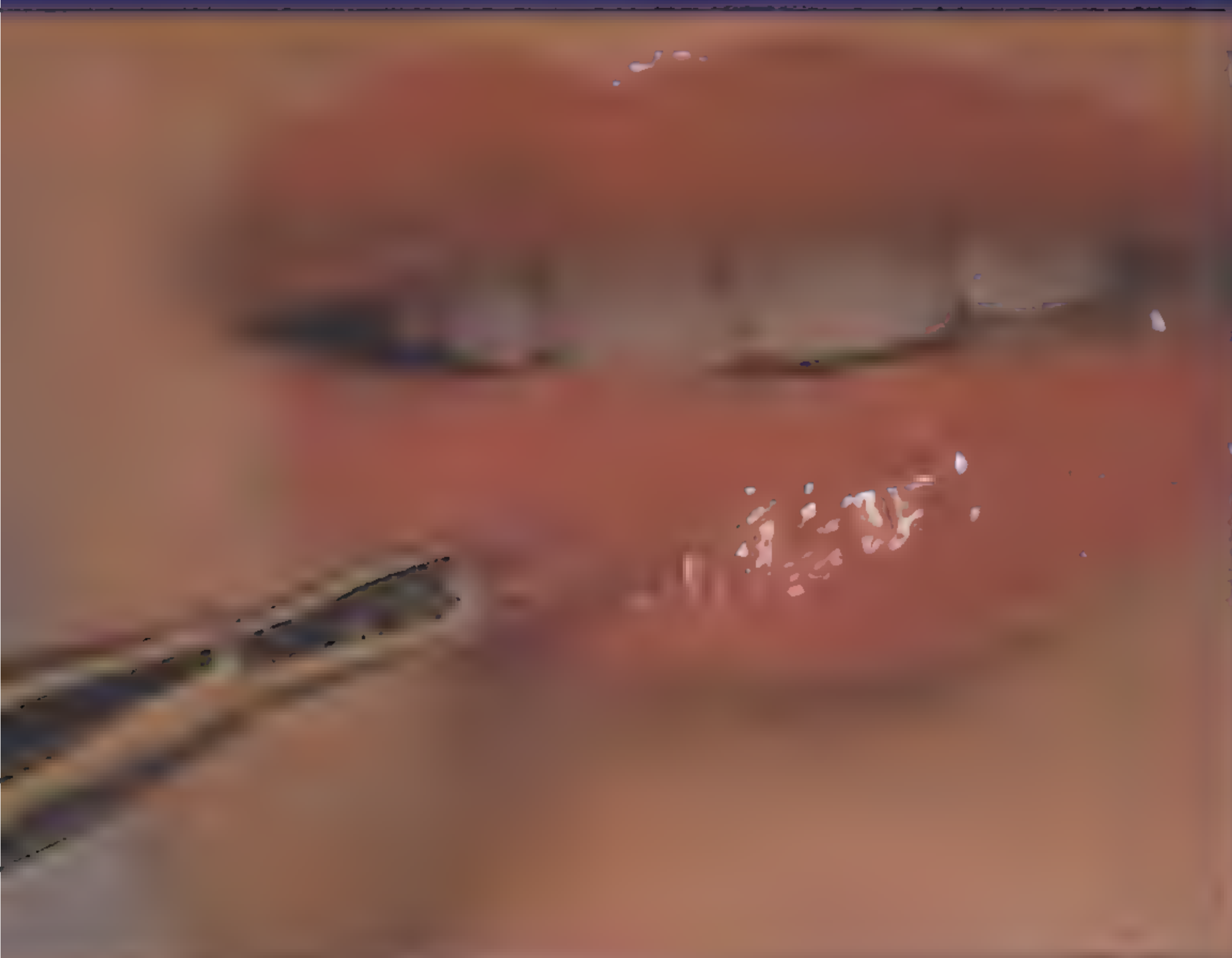
Whether you travel with hard baggage or soft, your luggage should be well-constructed and durable. Compact and easy-to-carry. It should be strong at the seams, have locks and reinforced corners. Canvas luggage should be reinforced with leather and have brass zippers—never nylon! EASTERN'S TIP: Protect your expensive luggage with vinyl covers which are available through most luggage dealers.



Get set: Before packing day, have a run-through of the clothes and accessories suitable for your Eastern destination—keeping in mind the climate, geography, activities and number of days you'll be away. Try to work around one basic color as you go—you'll find this an easy way to select (and cut down on) accessories. Write down all your choices on paper and check them off when it comes time to pack. EASTERN'S TIP: Be sure to make a note of what needs cleaning or repairing in plenty of time before packing day. **Go:** Line bottom of suitcase with plastic—use it later to line hotel drawers. Pack suitcase on a flat surface. Pack skirts and sweaters inside out. Plastic bags are super for packing just about everything—start saving dry cleaning bags. Fragile, crushable things can be folded over soft, cushiony articles of clothing. Things like lingerie and knits can be rolled up along sides of luggage. To avoid creasing shoulders and sleeves—stuff them with stockings. Pack heavy items on the bottom of the suitcase, layering by weight as you pack, ending with the lightest, most delicate things on top. Take advantage of the space inside handbags by packing them with flat objects like hosiery. EASTERN'S TIP: Pack a "go kit" to carry on the plane with you for long flights when you'll need to freshen up. In addition to your basics; i.e., lipstick and powder, it should include a small tube of toothpaste and a toothbrush, an atomizer of breath-freshener, a small flacon of perfume, eye drops, and a small container of moisturizer—airplanes have a drying effect on the skin.

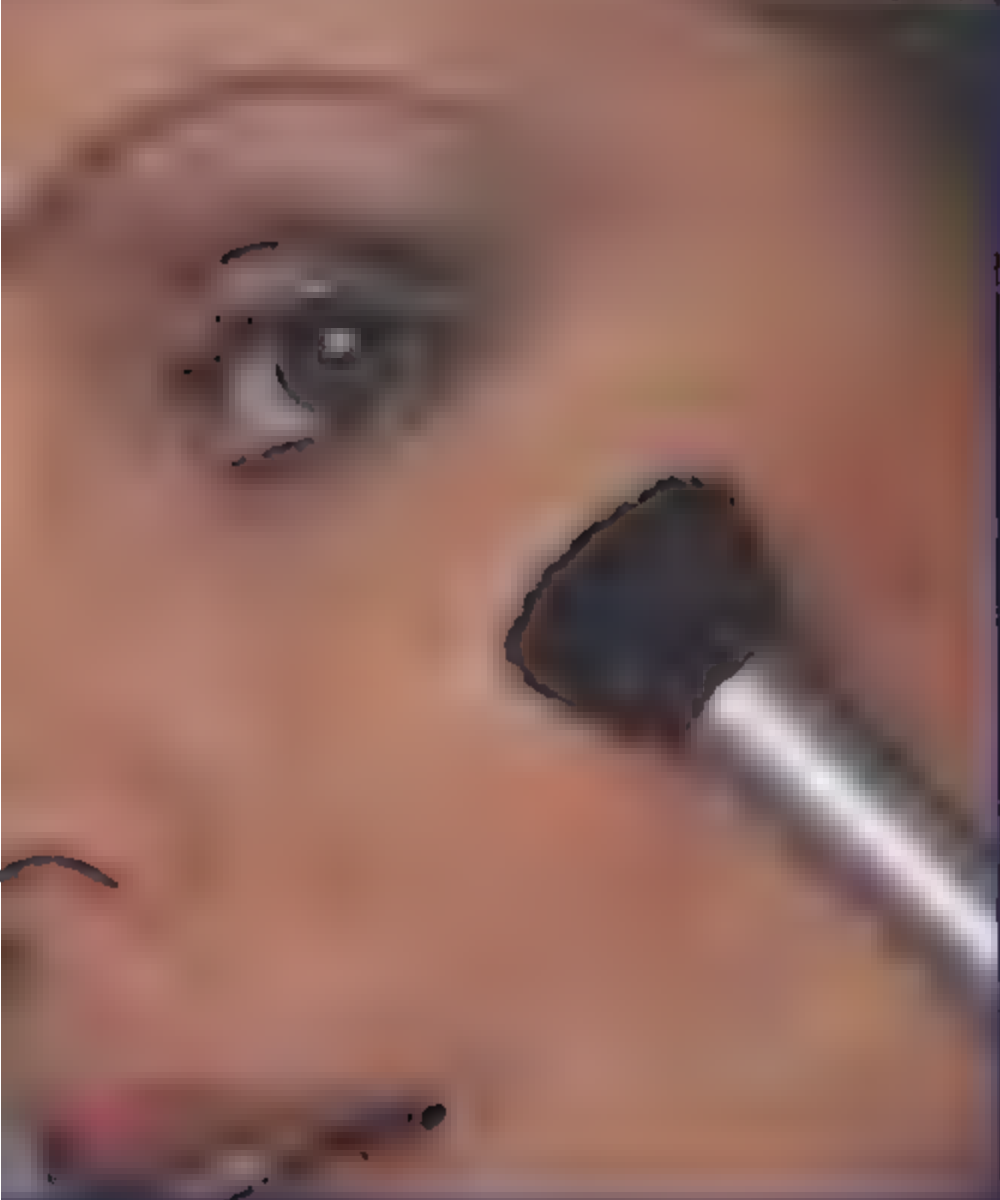


PORTABLE BEAUTY:



Your makeup bag will need some re-thinking when it comes time to travel. The best bag is one that is plastic-lined with three separate zipper compartments: one for holding everyday cosmetics; one for holding treatment products—shampoos, suntan oils, moisturizers; one for first aid things—special medications, eye drops, blemish remedy and a

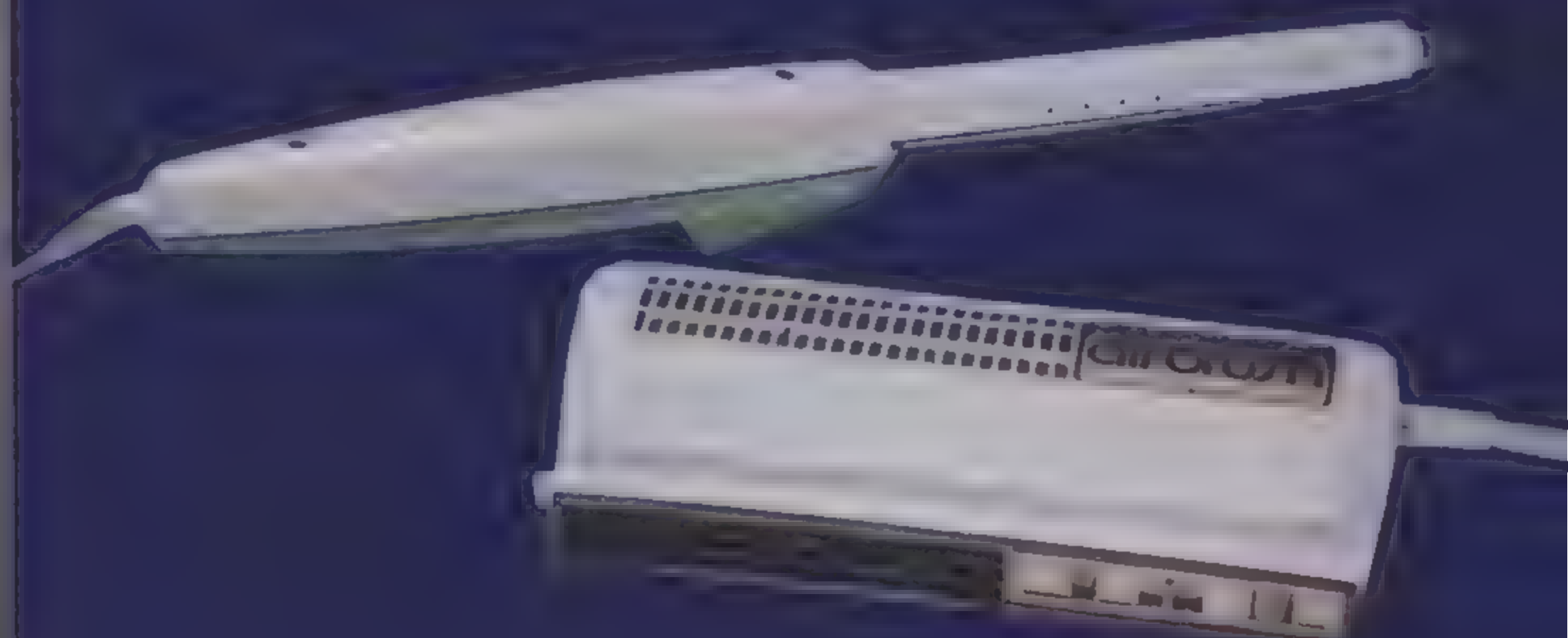
cover-up stick, Band-Aids, miniature sewing kit, small foils of laundry detergent (launderettes have these). Rule of thumb: take as few cosmetics and appliances as possible—without skimping on good looks! EASTERN'S TIP: When packing—transfer creams, shampoos and the like from their original containers to smaller plastic containers with screw-on caps to save space (be careful not to fill containers completely full).



FOR HAIR ON THE GO: An electric curling iron or electric rollers (ideal for quick hotel room touch-ups). A hair blower to save time—and to beat lugging around a hair dryer, endless rollers and clips. A do-it-yourself hot oil treatment. A good basic hair brush.



A set of coloring pencils—for coloring eyes, lips, cheeks.



NECESSARY OBJECTS



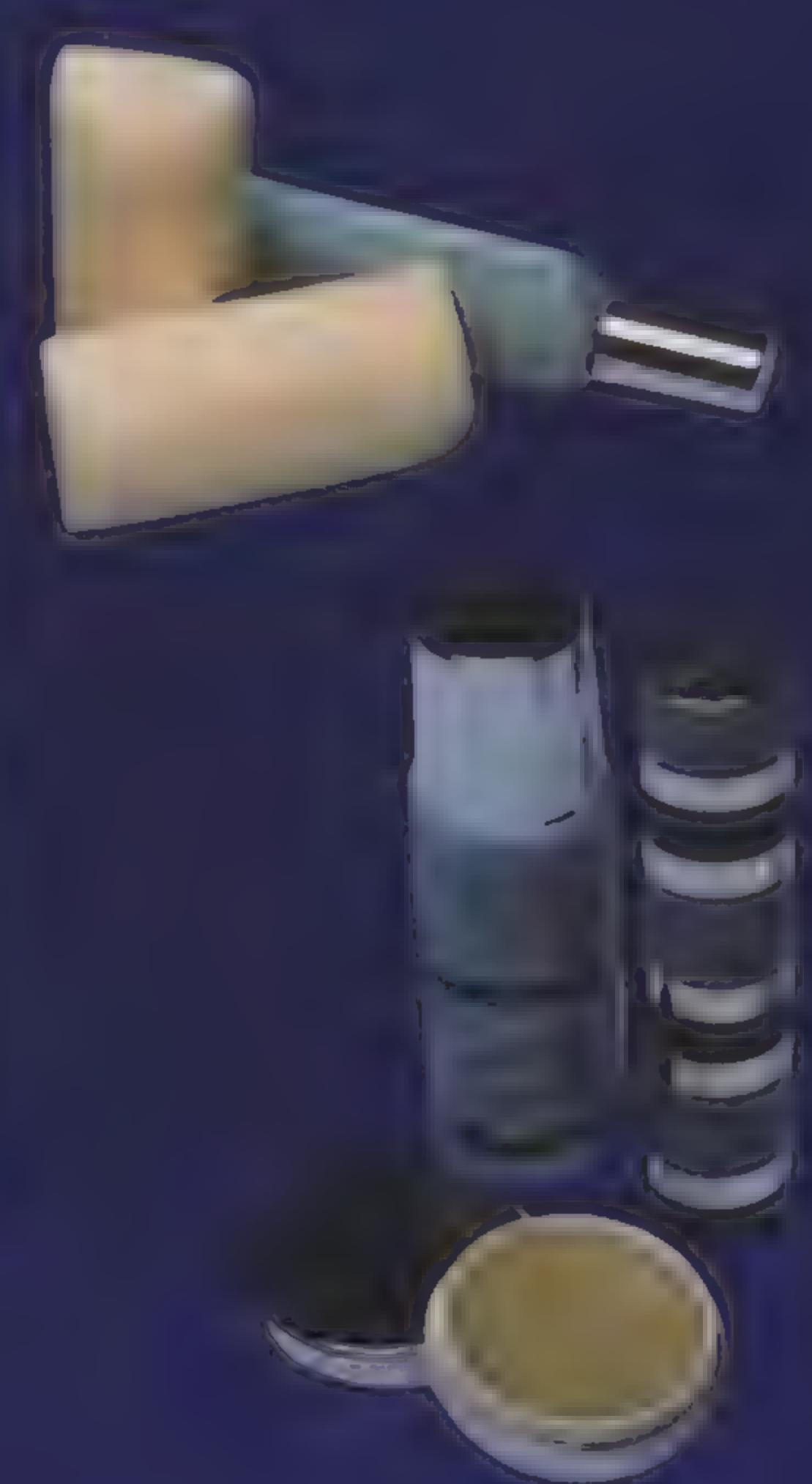
BEAUTY: A.M./P.M. A good haircut is essential (if there was ever a time to put your hair in the hands of an expert—this is it)! Best: A versatile, easy-to-manage style that gives you different looks for different times of day, occasion, destination. Quick changes to make for maximum effect in a minimum of time: the look of the sleek, wrapped head with a pretty scarf wrapped a pretty way by day; hair brushed back off the face into a shiny chignon...the alluring touch of a flower by night.



The trick to turning your basic day makeup into a glamorous look for evening is to intensify: more color in the crease of the eye; more coats of mascara on lashes. For vibrant lips—outline with a red pencil, lightening line in corners. Blend. Then add a generous coat of lip gloss. To contour the face: extra blusher on cheeks—a darker or gold blush on forehead, on temples, on—and just under—the chin.



The tools no traveler is ever without: mascara brush, eyeshadow brush, eye pencil, blusher brush, lipstick brush, lip pencil. To add: your favorite makeup colors and last but never least—a good moisturizer (take along one that doubles as an under-makeup moisturizer/night-cream). One or two nail polishes and lipsticks that go well with all the clothes you'll be taking instead of three or four shades. **EASTERN'S TIP:** Portable fragrances—meaning instead of packing large, breakable glass bottles—take along small flacons, soaps (they don't take up much space and are such a luxury!) and cream sachets of your favorite scent.



Eastern has thought of everything to make traveling easier, more comfortable for you. Eastern cordially invites you to become a member of their lonosphere Club and experience their warm hospitality before, after or between flights. Your guests are also welcome. The clubs are a great place to meet with business associates for a last-minute meeting or quick conference. lonosphere Clubs are now located in Atlanta, Boston, Chicago, Houston, Miami, New York, New Jersey, Orlando, San Juan, Tampa and Washington, D.C. Call your Eastern Airline Reservation Office for an application. Membership fees: \$25 for Annual Membership; \$250 for Life Membership.

HAVE A WONDERFUL

Eastern's got your warm sunshine, your white sandy beaches, your tranquil blue waters...and even a magic kingdom! Walt Disney World is the total vacation experience that lets you be good to yourself as well as your family. It's the vacation that suits children of all ages. The ideal warm weather basic to slip into after arriving in Orlando aboard an Eastern Whisperjet or wide body L-1011 Whisperliner: a cotton knit T-shirt to wear with navy cotton drawstring pants... navy espadrilles. All—to take along in basic colors: black, navy, white, beige, brown. *The bag for day*—a natural straw Chinese "suitcase". Great for traveling, it also makes a super beach bag! When planning a vacation to Walt Disney World, think Eastern (they're the official airline of Walt Disney World you know). They have more flights there from more cities than any other airline. They also have more value-packed vacation packages! Try one of their MAGIC KINGDOM VACATIONS: 3 days/2 nights—\$86.* You'll stay right in Walt Disney World at the Contemporary, Polynesian Village or Golf Resort Hotels. Join in the fun with three admissions to the Magic Kingdom and admissions to 18 Magic Kingdom attractions. Complement your daytime activities with a choice of Luau and show one evening of your stay—OR—one evening at the Pioneer Hall Review, featuring Frontier entertainment with Dinner including tax and gratuities.

When you fly Eastern to festive Acapulco—three basic pieces, three great looks: the tunic to wear over pants or alone as a dress. The same pants—this time with a matching shirt. After a late day swim, when it's a complimentary cocktail by the pool at the Jacarando Club at the Paraiso Marriott/Ritz Marriott—a big cotton scarf wrapped and tied at the hip like a sarong makes an alluring cover-up. ACAPULCO HOLIDAY: 8 days/7 nights—\$117.*

For moonlit nights in Bermuda on an Eastern vacation—what you want is an extra pretty makeup and all the special little touches you'll add to give allure to your look... your evening. For the something ravishing to wear—a silk print kimono to slide over black silk pants (these pants are one of the best travel investments you could make!).



TIME WITH EASTERN!



On this page, clothes ready for action on any of Eastern's playgrounds. And—some of the rules that go with them to help you play and look better at your game. No matter what your favorite sport, stick to the basics—they go from one sport to another; i.e., a white cotton T-shirt, white cotton pullover sweater, and white cotton shorts can go from tennis to boating to jogging along the beach. On the lush green golf course at the Princess Hotel in Bermuda—a cool, crisp cotton shirt and bermuda shorts. Necessary Objects: soft leather golf gloves with plenty of holding power, a sun-visor to cut glare (and squint wrinkles), a durable pair of golf shoes... invisible Peds to tuck inside. **EASTERN'S PRINCESS SPORTS PACKAGE:** 4 days/3 nights—\$169.50.* Princess Hotel offers three days of Princess par 3 executive course—OR—one round of golf on a selected local championship course. Daily breakfast and dinner included.

For swimming in the crystal blue waters of Miami Beach on an Eastern holiday—a thin-as-skin maillot for the most fashion, the most serious swimming. **EASTERN'S TIP:** Unless you arrive with a tan, take along a bright, pretty-colored suit—it isn't nearly as harsh against pale skin and is a knockout once you've gotten a tan. Essential: sunglasses with scratch-and-shatterproof lenses. Be sure to take along a scarf to protect hair from the sun! **EASTERN'S BONUS NIGHT SPECIAL:** 8 days/7 nights (arrive any time and receive one night free!)—Sheraton Beach Hotel—air-conditioned accommodations—\$58.*



On Eastern's tennis vacation under the blue sky of Montego Bay, Jamaica—white is the winner, hands down! A white, short-sleeve cotton T-shirt and cotton tennis shorts with plenty of ease in the fit, in the length. A lean, little white pullover or cardigan for warming up before the game... cooling down after. A white cotton stitched-brim hat. The best fitting tennis shoes with good support on top and thick-cushioned soles. And, cushiony, absorbent socks are a must. **EASTERN'S SUN PRIZE TENNIS PACKAGE:** 8 days/7 nights—Holiday Inn—includes 7 hours court time—\$121.*

*All rates listed here are based on double occupancy and do not include airfare. Prices effective until November 30, 1976 and are subject to change.

No other airline has or will have bargain airfares that are lower than Eastern's! For further information on Eastern's special package rates, call your travel agent or Eastern.



Clothes, accessories and luggage courtesy of:

Calvin Klein • Pinky and Diane
 • Aqualana, division of Originala
 • shawl, Sylvia Beitscher • Anthony Muto for Marita • fur, Chloé for Alixandre • Andrew Geller • Givenchy
 • Bruno Magli • Tretorn
 • Bobby Breslau bag • Coach Leatherware • watch, Lip Time
 • gloves, Lord & Taylor • Morris Moskowitz • Dunlop Weavers
 • Jaeger • Halston for Hartmann Luggage • Roberta di Camerino
 • Hunting World • Jax • DDDominick
 • Jantzen • Calvin Klein
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 • Jantzen • Calvin Klein • Jaeger

Photographs by: Peter Levy, New York; Johnny Johnson, Miami.

 EASTERN



EASTERN

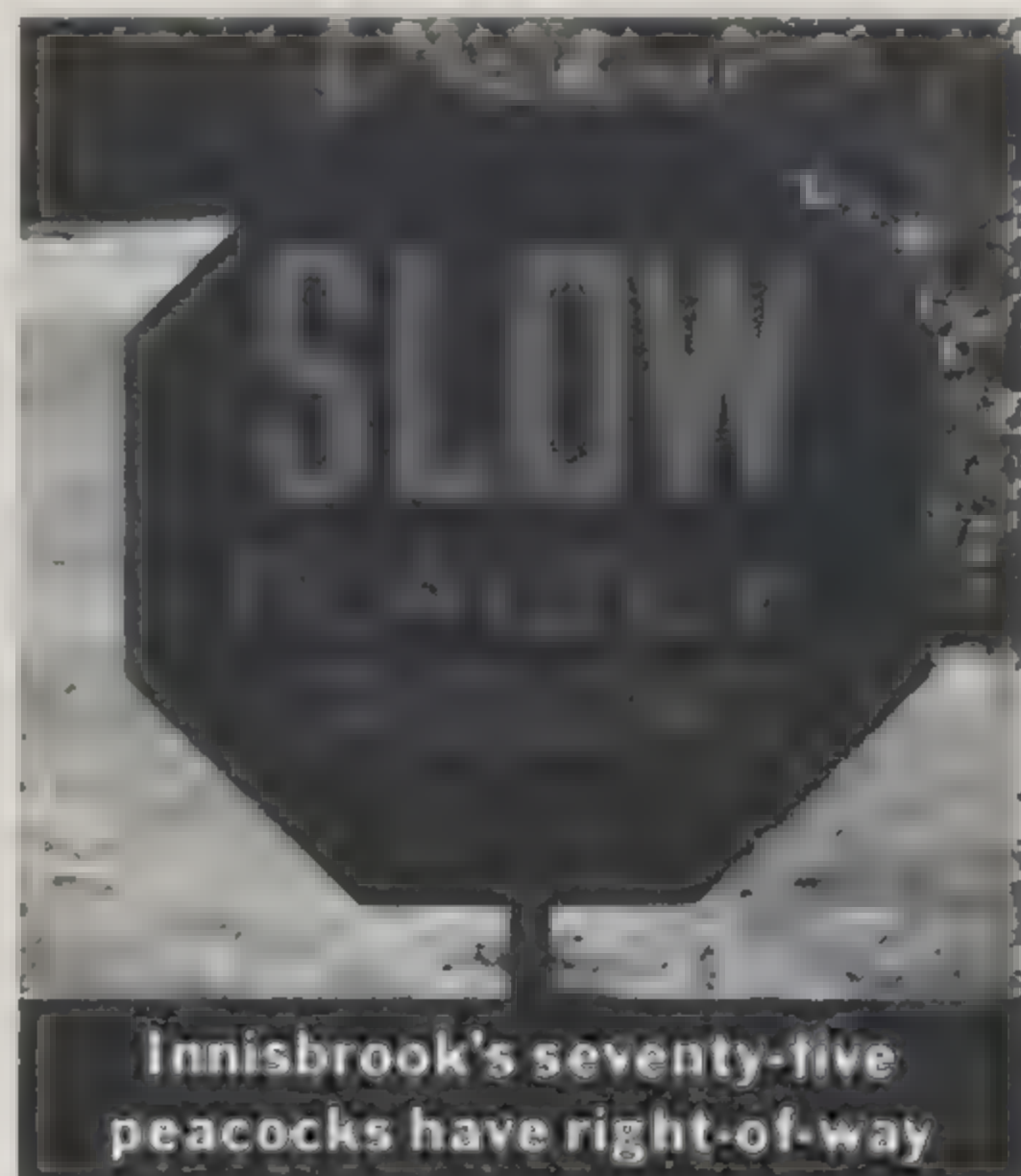
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All-American resort, add Greco/Cuban fun

Imagine a verdant Florida valley with tall longleaf pines and cypresses hung with Spanish moss. Imagine a super resort with *three* golf courses, *five* swimming pools, good restaurants, suites offering total comfort and total privacy, with peacocks wandering freely about the grounds. Imagine, nearby, a Greek town transplanted to the U.S. seventy years ago, with real *tavernas* where locals dance—just like Zorba—to bouzouki music. A stay at Innisbrook—a thousand-acre, \$75-million resort on Florida's west coast near Tampa—offers these surprises and more. The only expected: superb weather all year long.

SPORTSLIFE

- **Golf:** sixty-three holes with Innisbrook's eighteen-hole Island Course often called Florida's best. . . . PGA-record-holder-pro Mike Souchak runs Saturday A.M. clinics from January through Easter, heads golf-staff of twenty-two. . . . New twenty-seven-hole Copperhead Course can be played three different ways.
- **Tennis:** Thirteen courts—two lighted at night. . . . Pro Howdy Letzring supervises four daily classes. . . . Videotape gives instant replays of your mistakes, strengths.
- **Kids:** Organized summer-camp-style program lets them enjoy Innisbrook as much as you do.



At three clubhouses—bars, lounges, restaurants . . . best, called Vintage Dining Room, overlooks fairways, lakes of Island Course. . . . For luncheons, feast on fresh seafood and shrimp salads. . . . New at the Sandpiper: dinner theater. . . . Later, more entertainment at Innisbrook, Dixieland bands, cool combos.

NEXT-DOOR NATIONS

- **Tarpon Springs**, two miles from Innisbrook, one of the world's largest sponge-fishing ports, settled in 1900's by Greek fishermen. . . . At Zorba's—pleasantly tacky with chandeliers hanging from a sparkly turquoise ceiling—belly dancers shimmy; and, later, everybody's out on the floor doing Greek folk dances. . . . Plusher and newer, the Spartan offers similar entertainments and great food: fried squid, sardines, mint-spiced meatballs. . . . For fascinating facts and some good sponge buys: the Spongeorama museum.
- **Tampa's Ybor City**, also near Innisbrook, a Cuban/Spanish enclave of red-brick buildings with tiled façades, wrought-iron balconies, Art Nouveau streetlights . . . good shopping, browsing, eating—especially at Las Novedades (opened in 1890) and at Columbia.
- **Busch Gardens**, also in Tampa—Africa in Florida! You enter this wonderful zoo via a Moroccan village, ride a train through or a monorail or skyride above elephants, giraffes, zebras, rhinos.

Flight facts: Fly Eastern, Braniff, or Delta to Innisbrook (each airline offers a number of Innisbrook packages) and arrive at the new Tampa International Airport. Deplane in an airy, uncrowded building, follow color-coded signs—blue for Eastern, for example—to what looks like an elevator bank. Suddenly two sets of doors open and you step inside a windowed room. The doors close and the room literally takes off across an elevated track to the terminal building. Next, an escalator takes you, moving under gigantic bronze sculptures of birds, to the baggage-claim area. Amazing: from plane to luggage with almost no walking. Outside: warm tropical air and the waiting Innisbrook limousine or a rental car . . . what a way to begin an Innisbrook vacation! (To get more information, see page 122.)



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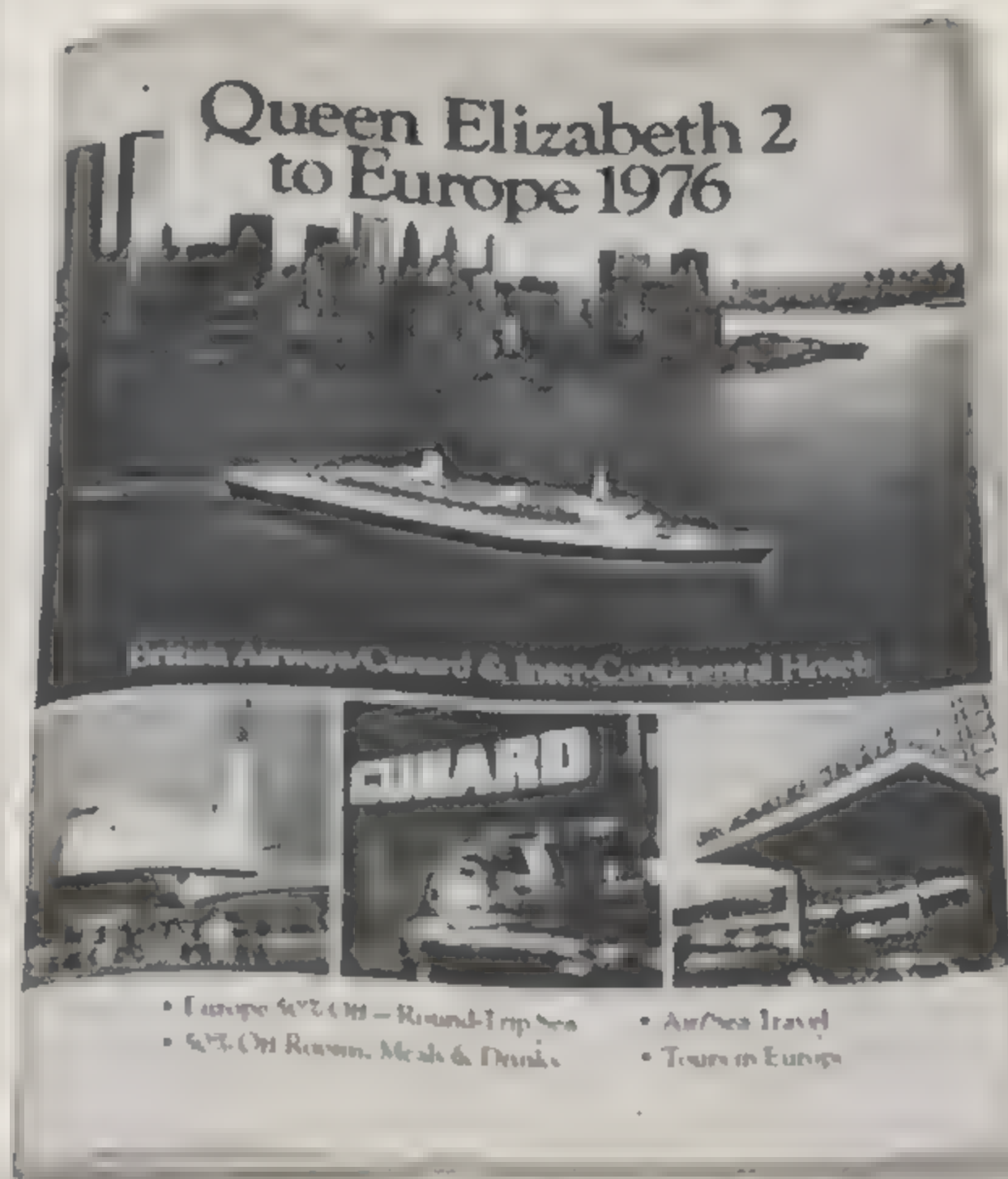


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Vogue Travel

CONTINUED FROM PAGE 120

alpaca settees under a wall-size photograph of Bogart/Bergman. A private club, but your hotel concierge will give you a guest card, or showing your passport will do.

In Miraflores (a bit further out than San Isidro) where shopping arcades—*centros comerciales*—are the rage, El Suche is the most enticing. There, one of the carved doors opens onto Carlin, the favorite dinner place of chic Limeños. Informal, packed every night, with relaxed country-house ambience, animated conversations, marvelous food. Expensive.

Firenze, top-notch, no-frills Italian restaurant, is rather like Miraflores neighborhood club. Remarkable desserts made by the local women. Reasonable.

Haiti (ha-ee-tee): twenty-four-hour people-watching sidewalk café in Miraflores. You can't miss the huge sign.

At La Herradura, popular Lima-coast beach with Arab-square dressing tents backed by surreal sand mounds, lunch and people-watch at El Suizo . . . simple, inexpensive, fun.

Los Vagones, off-beat fish place made from two train cars, is parked on the beach at kilometer 16 on the Pan American Highway south of Lima, 100 meters after the toll.

Hacienda Villa, a restaurant in an almost too-perfectly restored seventeenth-century hacienda, is at kilometer 18 on the old Pan American Highway south. An eye-feast. Expensive.

Just plain "Villa" is a dazzling new private beach resort—with golf club, riding, tennis—spread along the Pacific.

Eye-trip in Lima

For special treasures added to the golden splendors of churches, look in their sacristies: at La Merced Church, seventeenth-century paintings on glass tell the story of Joseph; at the Church of San Pedro, primitive portraits decorate the ceiling. See especially the private museums: Mujica Gallo—fiery gold; Rafael Larco Herrera—bewitching ceramics. A definite must-see: the Amano Museum, textiles and ceramics of the pre-Incaic Chancay period, "a deaf and mute culture" is how its Japanese founder, thin, laser-beam-eyed Yoshitaro Amano explained it to me. Open only in the afternoon, telephone 41-2909 for an appointment.

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manqaqa shop across from the Sheraton and Bolívar hotels—alpaca handwoven rugs; earthenware church models, handpainted "retablos"—little boxes with religious figures inside. The best among several EPPA's (government-sponsored agencies for handicrafts) is in San Isidro: very white, soft alpaca fur throws, \$100; sets of handwoven table mats, \$10; double-wide alpaca woolen material in natural colors—beige, tans, cinnamon-brown—\$10 a meter. For modern silver, the Tiffany of Peru: Camusso. Vast showrooms make you reel. For antiques, European and Peruvian, try El Conocedor, in San Isidro, run by the two distinguished young Aliaga brothers. Buy flowers from street vendors, tuberoses that smell like a wedding, \$1.50 a dozen.

Getting around in Peru

Rather than join the expected and magnificent grand tour—Machu Picchu, Cuzco, Iquitos—I flew on two solo adventures—south-east to Ayacucho and north to Trujillo. Lima Tours, local reps of the American Express with offices handily located across from the Bolívar Hotel, made all the arrangements. In each city, I stayed at spotless Turistas Hotels.

Ayacucho snapshots

In the sixteenth-century arcaded and balconied plaza with an eerie surreal quality, women in raw pink, green, or blue ankle-length skirts walked like ballerinas. I loved their stern Indian faces, plum-red cheeks, waist-long braids, also the stylish way they wore their fedoras or Adolfo-chic white Panamas.

Trujillo highspots

This sunny, unbelievably clean and dignified city is all treasures. Ravishing mansions with delicate grillework circle the square. Their ornate doorways lead into mosaic-paved patios with galleries opening onto rooms used as offices. . . . The monochrome adobe vastness of ChanChan, which looks like sand piles from the Pan American Highway, stuns. Mesmerized, you walk in the haunting silence, see traces of frescoes—squirrels, pelicans, fish—hear the rumbling Pacific. . . . From Trujillo's beach, I watched a fisherman ride the surf in his reed boat, return fifty minutes later with a catch of thirty fish he caught by hand. . . . On the Pan American Highway, a garage owner stores his collection of Mochica pottery neatly in the basement. What fascinations. ▽

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By Leslie Kenton

What can preserve food, improve sexual sensitivity, and keep razor blades sharp?

Actor James Coburn, after practicing his daily meditation inside a pyramid tent, puts his cat and her kittens to bed on a cushion laid on top of a group of small pyramids, in hopes that the kittens will grow up in a special way. An American doctor in Houston, Texas, has found that microbes kept under a small pyramid live sixty-four days longer than the control group that were not kept in a pyramid.

In both the U.S. and Canada, companies are busy filling orders for the most extraordinary products: tiny pyramids fused together to form plates which supposedly act as "energy generators" for anything placed on them; a large pyramid made of opaque vinyl which sells for about \$20 and which the manufacturer claims is a good environment for Transcendental Meditation, biofeedback, and yoga because it supposedly surrounds its user with energy when he is seated inside. Other claims recently made for pyramids are that they can preserve food, improve sexual sensitivity, and be used to dehydrate tropical fish, replacing the need for taxidermy. Finally, for some, the hardest to believe, is the claim that a tiny pyramid made of Styrofoam or cardboard will keep razor blades sharp indefinitely if they are kept under it when not in use.

Sounds fantastic? Some of it is. But more than you might imagine is supported by scientific evidence which indicates that pyramids of particular proportions hold properties that researchers have defined and proven but are unable to explain.

It began some years ago when a Frenchman named Bovis visited the pyramid of Cheops at Giza on the west bank of the Nile. Over 5,000 years old, this structure, known as the Great Pyramid, had been built during the fourth dynasty as a burial place for the Pharaoh Khufu, better known as Cheops. In search of relief from the scorching sun, Monsieur Bovis went into the Pharaoh's chamber at the center of the pyramid one-third of the way from the base. There he noticed two remarkable things. First, the chamber was very humid. Second, in the rubbish bins which had been put in the chamber were the bodies of a cat and several other small animals who

evidently had strayed into the chamber and died. There was something strange about these animals. "There was no smell of decay from them," reported Bovis. They were dehydrated, mummified, in spite of the extremely humid air in which they had lain for some time. Neither was there evidence of decay in the small particles of food that had been tossed into the bins.

Bovis began to wonder if there were more to the Egyptian art of mummifying than just the elaborate embalming carried out to preserve the bodies of their pharaohs. "Is it possible that the pyramid shape itself could in part be responsible for preserving the body of the 5,000-year-old pharaoh?" He decided to find out. After taking measurements, he established that the base of the pyramid was built on a near perfect north-south, east-west axis—within five seconds of a degree—and was therefore the most accurately orientated building known. He also noted the ratio of its dimensions. Then he went home to experiment. He made a model of the Great Pyramid with the base about a meter long. He placed it on the north-south axis; then in the exact middle, a third of the way up from the base, he placed a dead cat. Before long it too dehydrated, exactly as the animals in the tomb had done, completely mummified. Then he experimented with food and other organic substances which ordinarily decay quickly. Each time the stuff dehydrated, just as the cat had done. Unable to explain the results of his experiments he published his findings. His research report came to the attention of Karel Drbal, an engineer in Prague (who had been instrumental in first establishing radio and television in Czechoslovakia). To find out why the pyramid had the effect of mummifying organic matter, Drbal conducted his own experiments with a scale model of the Cheops pyramid. His results were just as Bovis' had been. He still did not know why. He finally concluded that "there is a relationship between the shape of the space inside the pyramid and the physical, chemical, and biological processes going on inside the space. By using suitable forms and shapes we should be able to make processes occur faster or delay them."

By chance, one day, Drbal recalled an old superstition which said that if a razor blade is left in the light of the moon it will lose its edge. What would happen to it under his pyramid? He put it there but nothing did happen, so he went on shaving with it until it became dull. Then he put it back under the pyramid and left it for

Theoretically, say the scientists, there is no reason why these crystals shouldn't be able to replace themselves in time, and in the right conditions. But here the explanation gets vague, for in some way the pyramid must act either as a lens which is able to focus energy or as a resonator that can collect energy (very much as the



Egypt's mysterious Great Pyramid, in a nineteenth-century woodcut

a few days. When he took it out, he found it was sharp again.

He decided to patent his discovery and put small pyramids on the market which could be used to resharpen razor blades. But when he approached the patent office in Prague they told him he was out of his mind and would have nothing to do with it. A persuasive man, Drbal convinced the patent office not to reject the idea until their chief scientist had tried it out. They agreed. The chief scientist built his own model and found it actually worked. The patent was granted in 1959 and the Cheops Pyramid Razor Blade Sharpener under Public Patent No. 91304 was soon producing miniature cardboard pyramids. It still is, but since then they have changed over to Styrofoam.

Still no one is sure why they work. Research indicates that it may have to do with the razor blade's crystal structure. In certain conditions crystals (which act like live things in many ways) are capable of reproducing themselves. When a blade is used several times the crystals on the edge are worn off and it becomes blunt.

body of a guitar collects sound), building up a magnetic field, and providing the environment necessary for the crystals at the blunted edge to rebuild themselves.

The idea that shape has an effect on whatever is taking place inside it is not new. The Czechoslovakian brewers who originally made Budweiser and Pilsner beer once tried to change the shape of their barrels for improved efficiency, using angular-sided containers. They were forced to return to the old style as, although they used exactly the same process in making it, the beer put into the angular containers was greatly inferior. Likewise, in France, a firm that makes yogurt has patented the shape of its containers because they find that this particular shape improves the action of the microorganism involved in the process. In Germany one researcher has demonstrated that mice with wounds heal more quickly if they are placed in cages the shape of a sphere. Meanwhile scientists at Charles University in the U.S. are attempting to understand the

(Continued on page 130)



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NEWSWEEK: "Scientists consider America's drinking water problem of crisis proportions."

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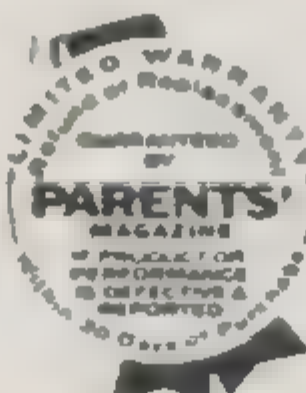
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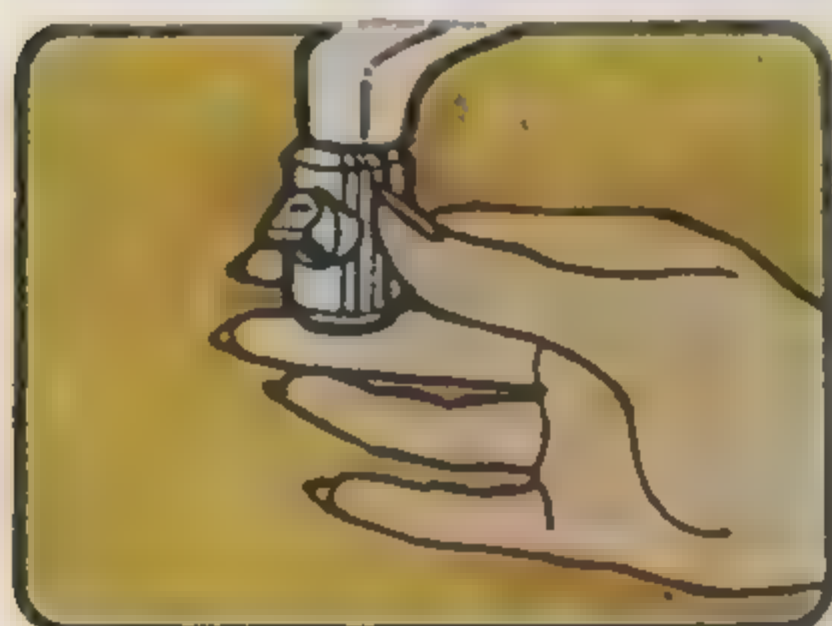
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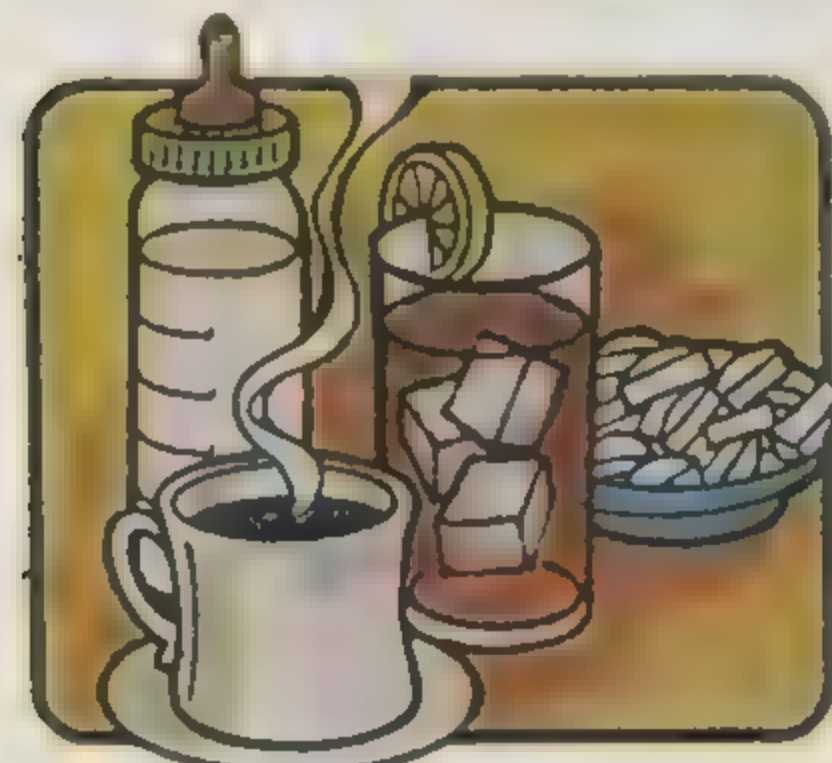
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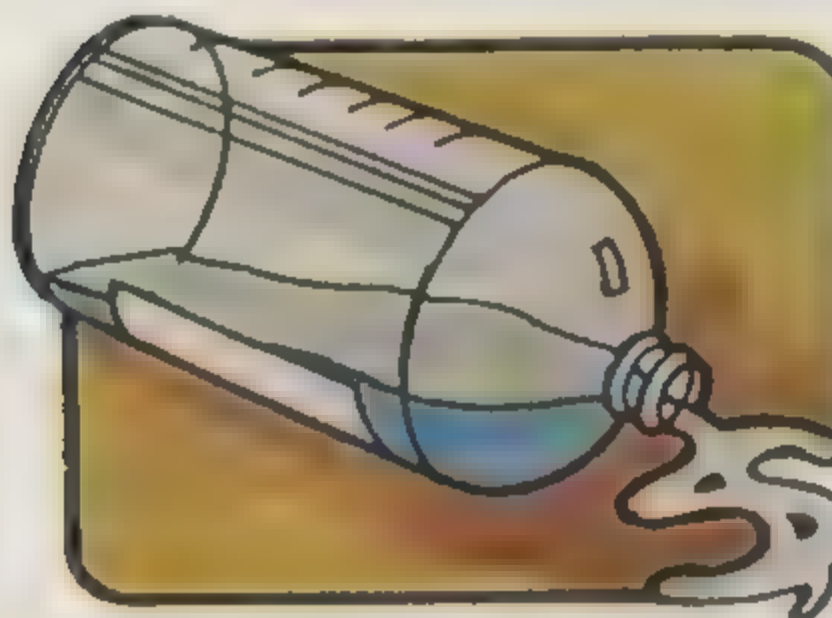
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■ NEW LIFESAVER: BALLOON IN THE BLOODSTREAM

Blood clots in the legs—thrombophlebitis—can kill, through pulmonary embolism, when a clot breaks free and strikes heart or lungs. To save life, the doctor may need to stop the clot from traveling through a large blood vessel, the *inferior vena cava*, toward the chest cavity; major surgery to tie off the big vein can be hazardous for the already seriously ill patient. What to do? A Chicago medical-engineering team has found an answer—a balloon that can be inflated inside the blood vessel to block the clot in its threatening progress.

Dr. James A. Hunter, surgeon; Robert Sessions, engineer; and Dr. Jerry Petasnick, radiologist—working together at Rush-Presbyterian-St. Luke's Medical Center—developed the lifesaving balloon and the procedures for using it, now reported in *The Journal of the American Medical Association*. The device consists of a three-foot-long, slender, flexible tube called a catheter with a balloon at the tip and, inside, an inflation needle with a tube to an inflating syringe at the end opposite to the balloon.

Inserted through a tiny opening in a neck vein, the catheter is guided along inside the blood vessel to its destination in the *vena cava*, between the clot and the lungs. The balloon at the tip is then inflated, positioned by the surgeon who is watching the process on a fluoroscope screen as he guides the catheter. Dr. Hunter has even used the balloon to bump the clot back downstream to a safer place.

When the catheter is withdrawn, the inflated balloon stays snugly in place and blood circulation uses alternate routes. The balloon is never removed. Gradually the air is absorbed into the body tissues; at the same time, scar tissue forms around the deflated balloon to build a safe, permanent obstruction in the vein, just as successful surgery would.

Soon, the treatment will be available at other medical centers, the better to save some of more than 140,000 lives now lost each year to pulmonary embolism.

■ NEW-OLD DRUG FOR HEARTS

In use for more than a hundred years to relieve the pain of angina pectoris, nitroglycerin (which in other forms can be an explosive or a deadly poison) is coming into its own as a heart protector in acute coronary attacks. A team of physicians headed by Dr. Stephen E. Epstein at the Nation-

al Heart and Lung Institute found the chest-pain drug can help to preserve heart tissue that otherwise might be damaged when coronary arteries are constricted. The nitro drug also helps stabilize the electrical impulses of the affected heart, protecting it against dangerous rhythm dis-

■ VACATIONING FOR YOUR HEALTH

Dr. Francis L. Clark, a Georgetown University psychiatrist, offers rules for vacationing for benefit to both mind and body. His tips: (1) Before you travel with anyone, be sure you know him, her, or them quite well. (2) Don't overwork before you start your holiday—it takes longer to unwind. (3) Don't expect too much from your vacation; for example, a trip probably won't save a marriage. (4) Allow a "reentry" day. Don't rush straight from your trip to your job. (5) Use your vacation to go somewhere, do something different. (6) Learn to relax without feeling that you're just doing nothing. (7) Keep your vacation free of work; don't take along a briefcase or stay home to clean closets. (8) Finally, Dr. Clark said, family visits usually don't count as vacation time.

■ NOW MAN-MADE: SKIN, VEINS

Engineers and surgeons at Massachusetts Institute of Technology and Harvard Medical School have been working together to make a biomaterial to be used either as a skin graft for burns or to make artificial veins and arteries for use in heart surgery. The new product is made of carbohydrates and protein, the same substances that are present in some of our body tissues. Professor Ioannis V. Yannas of M.I.T. headed the engineering team that produced the new skin-and-blood-vessel fabric.

At Beth Israel Hospital in Boston, Dr. Edwin W. Salzman and Dr. Richard Collins, both surgeons, tested the material for blood compatibility; while at Boston's Shriners Burns Institute, Dr. John F. Burke and Dr. John B. Caulfield tested the material as a skin graft.

Animal tests of the material showed the grafts were not readily rejected, and that the artificial skin held up long enough to allow healing to take place, then gradually broke down to be replaced by living tissue. Used as blood-vessel material, the new biomaterial does not cause clots and does not cause blood platelets to clump or to adhere to its surface—vital qualities for any artificial material that will be touched by flowing blood.

Tests are going on; soon the new biofabric may be used by doctors and surgeons in treating burns, in heart surgery, other lifesaving procedures.

■ LIGHT ON A SKIN PROBLEM

Photochemotherapy, a treatment for the disfiguring skin disease psoriasis, first announced only about a year ago, is proving a brilliant success, the clinical tests show. Harvard's Dr. Thomas B. Fitzpatrick and Dr. John A. Parrish, working with Dr. Klaus Wolff of the University of Vienna in experimental studies, have reported complete clearance of psoriasis in 93 to 94 percent of the more than 450 patients treated.

The treatment, called

PUVA (for psoralen, a drug, plus ultraviolet-A light), must be done with extreme care, requires special doctor-training both in giving the drug and in managing the intense longwave radiation. Clinical trials are being started in sixteen medical centers in the U.S., where plans are set up to treat sixteen hundred psoriasis patients.

Scientists hope PUVA will earn FDA approval for general medical use within the next twelve months.

■ ABORTION: THREAT TO LATER BABIES?

While some medical researchers have believed therapeutic abortion makes it more likely that a later pregnancy may be spontaneously aborted or premature, affected by chronic inflammatory disease, or otherwise be abnormal, two University of Washington scientists, Janet R. Daling, M.S., and Dr. Irvin Emanuel, have analyzed twenty-six thousand births, found that when factors which might affect both the earlier abortion and the subsequent pregnancy are considered, differences disappear between pregnancies following abortions and those where there was no prior abortion.

"No deleterious effect of [previous] abortion was found," the doctors wrote in *The Lancet*, in "occurrence of stillbirth, miscarriage, prematurity, low birthweight, intrauterine growth retardation, early neonatal mortality, or congenital malformation."

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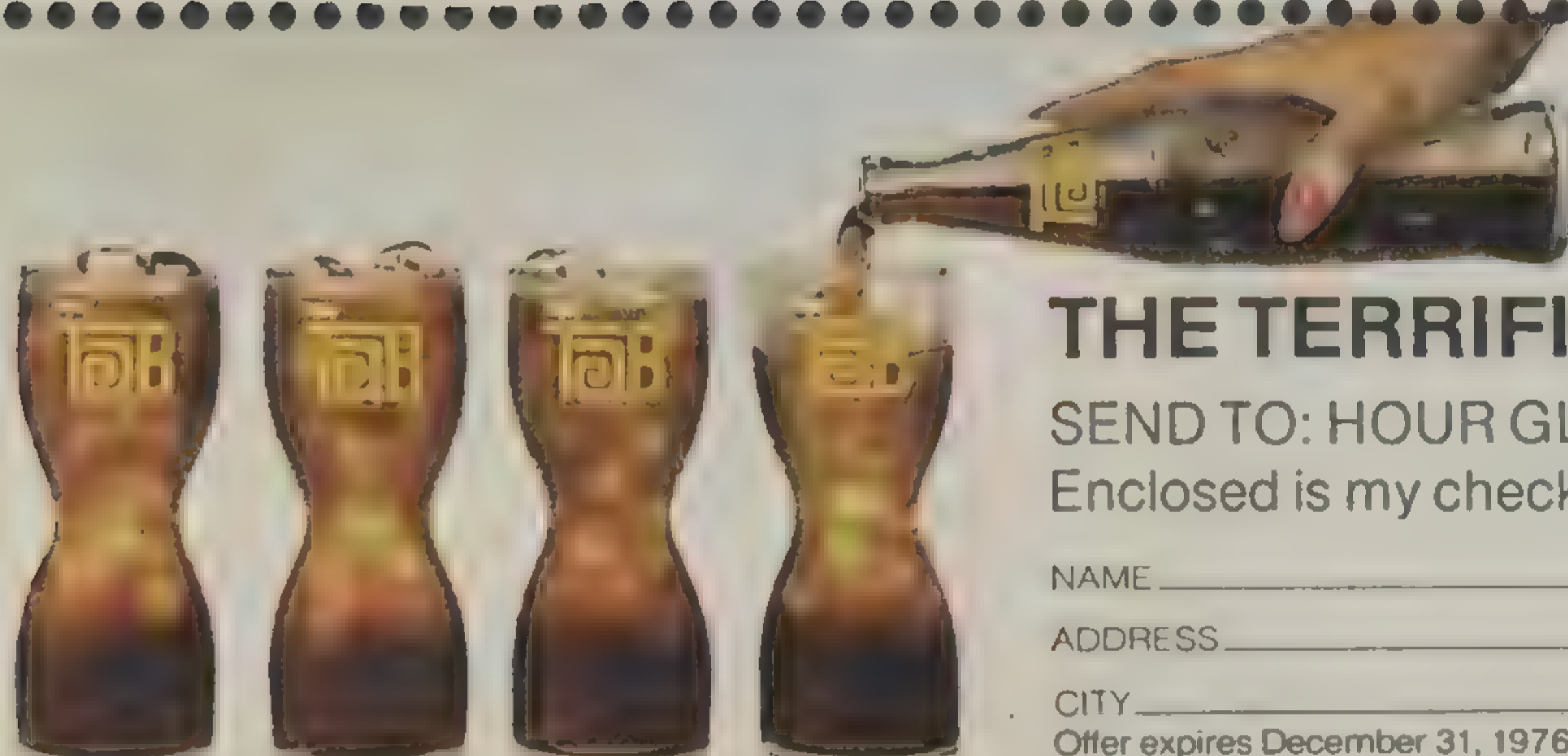
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It is "ornament" only in the sense of a jeweled tiara from Tiffany's. It is "adornment", but in the sense of an aura, creating a presence which is *felt* more than seen.

Parure is a fragrance of exquisite femininity. A fragrance evoking a season of lilacs and plums, the vigor of cypress, the charm of amber. It is lingering, opulent. And stunning. It is a perfume that says exactly what you want it to say.

1976—Guerlain creates Parure.



Observations

TO KNOW ABOUT: FASHION NEWS, TIPS, WHAT'S GOING ON...

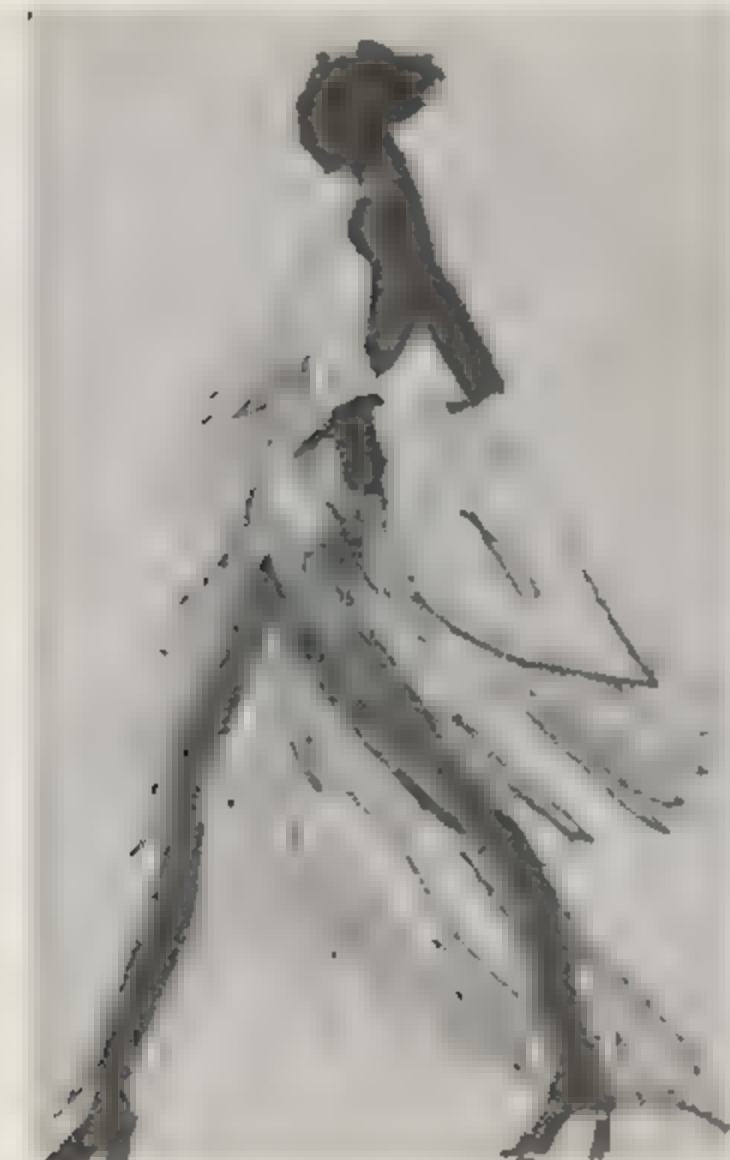


JOE EULA

MAY DISCOVERY! RONALDO MAIA'S MOST CHARMING WAY WITH FLOWERS.... a "Kinchaku" (based on an eighteenth-century Japanese design) of silky chintz or Indonesian batik... (like a tiny fabric basket-knapsack) filled with fresh flowers or an incredible potpourri! **WONDERFULLY SUMMER AND THE VERY BEST PRESENT!** From \$20 (5"x5"x2") to \$45 (10"x10"x2"). Also in made-to-order sizes and special fabrics. Ronaldo Maia, 27 E. 67 St., New York City 10021.

NOTE FROM BRAZIL:

SUPER-DESIGNER OF THE "SEXIEST DRESSES IN RIO" (OR ANYWHERE) ... GUILHERME GUIMARAES: "My woman is a woman who wants to vibrate in a room, could not care less if her dress is a bit too heavy with embroidery.... She travels with one dress in one suitcase.... She walks like a floating plume.... No man can take his eyes



from her, no woman stands to confront her."... Guimaraes does not want the world dressed by him. **HE WANTS "THE LANKY, SEXY, BEAUTIFUL, OUT-TO-KILL GIRL" AS A CLIENT.**... Prices? Guimaraes says this is not so important: "If she wants a Guimaraes dress, she will get it through her husband, through her lover, or eventually by stealing on the house daily bills...!" (Remember, this is Brazil....)

NOTE FROM LONDON:

The Place To Go: The Gold Mine on Canvey Island (in the Thames Estuary,

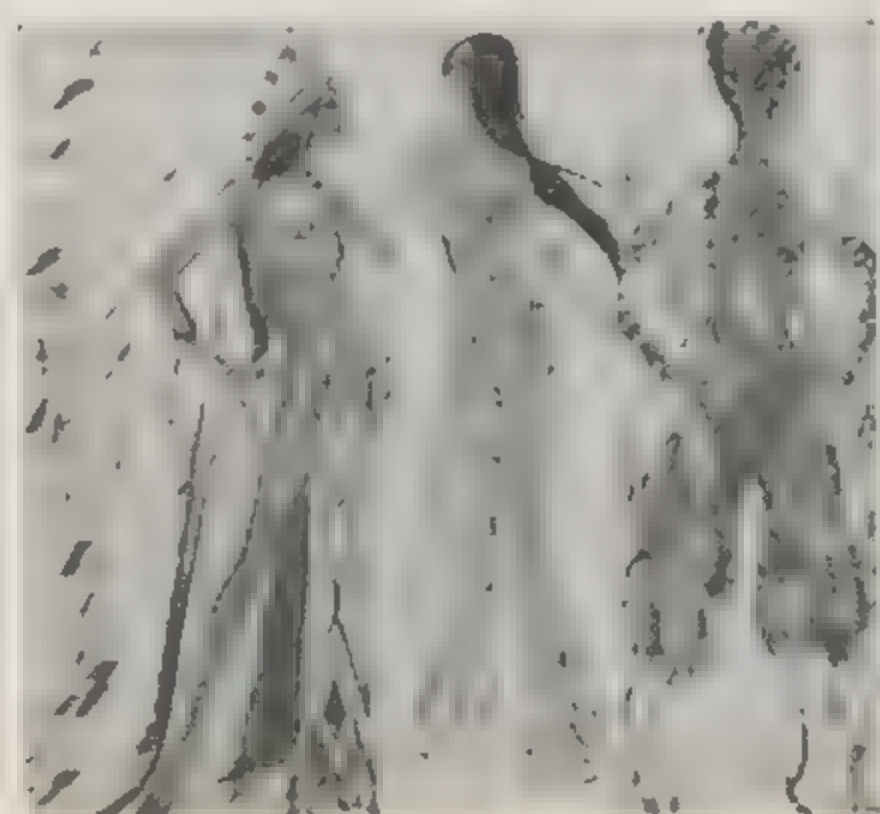


JONATHAN MOORE

near London). ... Pictured above, one "charmer" from a crowd (below) of 400 "Claudette Colberts, Betty Grables, and Rita Hayworths," dancing cheek to cheek to "The Moonlight Serenade" with beaux in short-sleeved shirts, V-necked sweaters. ... **The Look:** suits with lacy blouses, long droopy-earrings, strapless satin evening dresses, opera gloves—PLUS all the '50's gestures of compact-snapping, lipstick-ing, hair-patting! **THE MADNESS OF IT:** the girls, all seventeen or eighteen, look at least thirty—but they come from as far as Wales to play at being Glamorous-Grown-ups!



TO KNOW ABOUT: Bob Mackie of "The Most Amazing Costumes"-fame (Cher, Streisand, Elton John, Carol Burnett, Ann-Margret, etc., etc.) was recently given a gala one-evening retrospective of 100 "dazzlers" at the Los Angeles County Museum. ... **THREE OF HIS MEMORABLY INCREDIBLE COSTUMES FOR CHER,** below: Her famous white suede and jewel-feathered Indian; an extra-sexy lavender chiffon cut-out and bejeweled number; a turquoise ostrich feather and mirror-beaded Amazement!



TIP: FOR BEACH-SLEEPING—Marina Schiano's "invention," below. She snake-wraps herself head-to-toe in a cool Indian cotton sari... no chance of a "surprise burn"—and **SEXILY-ROMANTIC!**

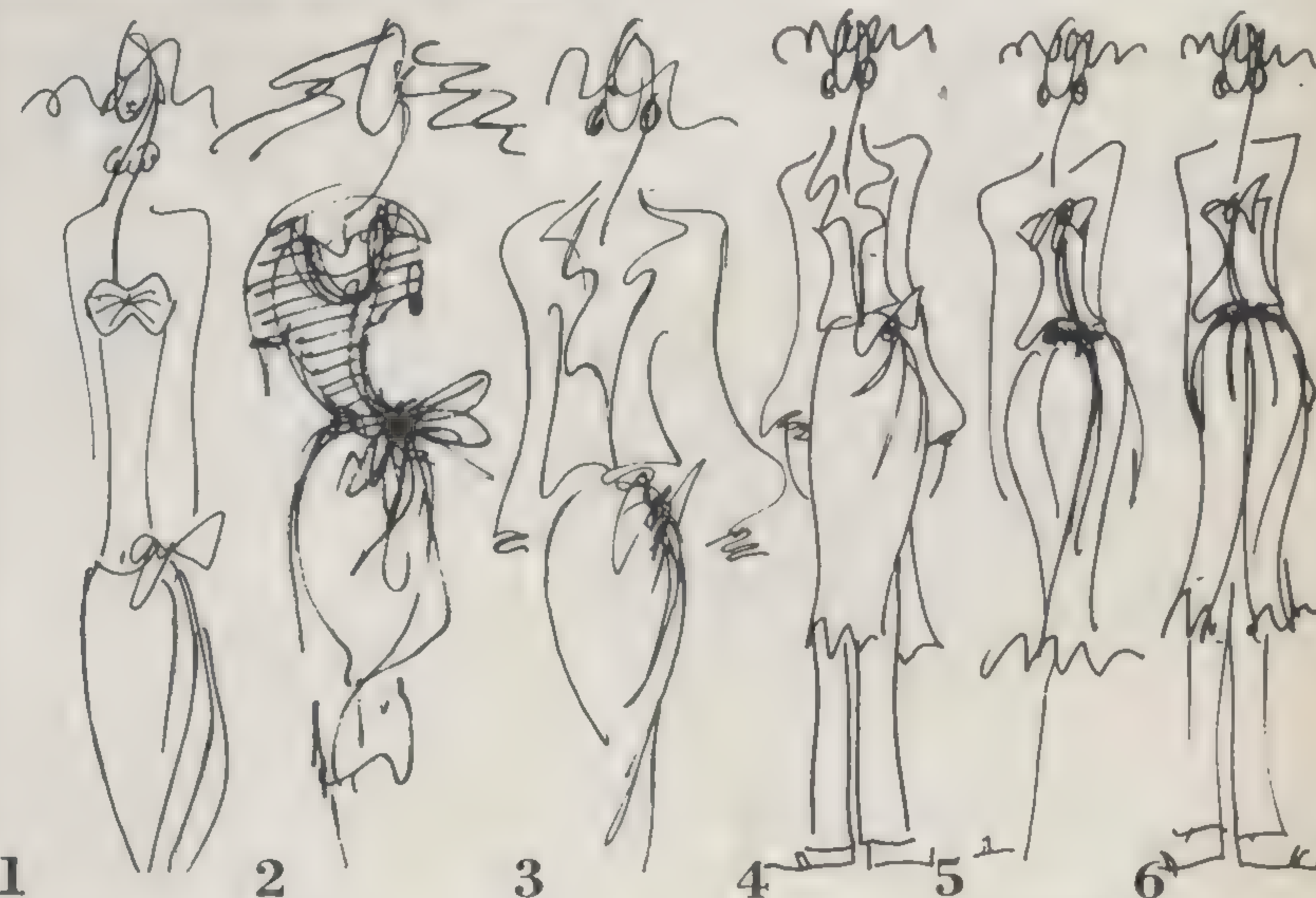


WILLIAM CONNORS

SCARF TRICKS ... THE SARONG STORY! "Instant-Fabulous" and the Racy, Modern Way of Beach-Dressing!

Begin with a square of fabric: bright solid cotton, printed cotton, crêpe de Chine, silk gauze, etc. ... **The Key: Soft and thin** ... wraps better, clings better, is sexier! (Ideal measure: approximately 46" x 51".)

Ways to wear: 1. Side-knotted (or wrapped) at hip over a bikini. ... 2. Over a T-shirt for day. ... 3. Over a crêpe de Chine shirt



FRANCES STEIN



TIP: Wrap The Waist of your best-fitting maillot... with natural or white cotton rope (or a smashing slice of colored rope) wound twice around and knotted short

at the back of waist. ... **OR** (above left) with a small bright cotton square, narrow, bias-folded, and short-knotted at the back! (If you are short, match or blend color to bathing suit—forgo the "slice of color!") **NOTE:** That small cotton square is the new snappy way to "belt" a cotton shirtdress, a beach- or bathrobe, a silky evening kimono. ... **THE POINT:** a short knot at back of waist!

ESOTERICA: That Special Summer Weekend Present—rock chips with dinosaur footprints, pressed Madagascar wildflowers, rare sea shells. ... The Collectors Cabinet, 1000 Madison Avenue, New York City 10021.

for evening!

More invention: 4. Super Chic (very Indonesian!) ... a thin pale cotton or silk sarong side-knotted over thinnest cream silk ankle-pants, a matching shirt (the perfect narrow pants: from Kenzo for Jap, at Bloomingdale's). Add flat sandals, some gold cuffs and Instant-Smashing easy evening! **5. The Sexiest Late-Day:** (the trick—a great body, a great tan!) bosom-tie a crêpe de Chine sarong, waist-belt it with a narrow strip of gold kid, add flat golden sandals, a flash of gold hoop ears—**Incredible!** **6. Wear** it all over narrow silk ankle trousers (from Kenzo for Jap). **Note:** The ideal crêpe de Chine square: by Geoffrey Beene for Jewel Case. At Bergdorf Goodman, New York.

AND, remember ... you can make your own!! **TIP: EXPERIMENT.** ... Old, well-washed (soft) linen bridge cloths (raid your mother's dining-room drawers!!) can make super-original bikini-sarongs!

LETTER FROM WASHINGTON by Sandra McElwaine

The power and the glamour: join our capital's party people . . . who, where, how to get there

The five and six o'clock flights from New York to Washington have added some interesting new passengers to the usual assortment of tired businessmen lurking behind bulging briefcases and *Wall Street Journals*.

Brightening the shuttle scene are some well-known Manhattan females toting bags full of diaphanous Halstons, the latest Elsa Peretti jewelry, and the inevitable little black books, containing the names and some of the addresses of the great and near great they hope to meet. If the women are lucky and well connected, this has been arranged in advance. If not, it's catch as catch can; and, if all else fails, they may end up sitting happily next to Jack Javits on the plane.

Move over Robert Redford and Steve McQueen; Washington, D.C., has replaced Hollywood as the glamour capital; and today's super sparklies are Congressmen, Senators, diplomats, and Administration types who grab the headlines and generate the news.

All the razzle-dazzle that California's Tinsel Town has lost is refocused here; complete with juicy gossip columns that are loaded with rumor and innuendo and social pages that breathlessly relate the more elaborate events and happenings. These pages are pored over and digested by suburban matrons and V.I.P.'s alike, and stashed away for further reference. It's a "get all you can and get it fast" atmosphere.

Where else are there elaborate soirees every single night, sometimes three and four—chances to shine in a new Norell, champagne by the bucket, and the opportunity to rub shoulders and

maybe more with the power elite? What out-of-towner would dream of turning down a dinner invitation from the White House, the State Department, the Iranian Embassy, or any other Embassy, when local denizens are scrambling like mad to make the list and claim their places in the social starlight?

The chance to cross paths with Henry Kissinger, Ted Kennedy, John Tunney, Ed Brooke, John Warner, Chuck Percy, Alejandro Orfila, Stuart Symington, John Brademas, and the super-party-giver of them all, Ardeshir Zahedi, keeps them winging in and out at just the whisper of an invitation.

Is it true that power is the greatest aphrodisiac? Or is it the fascination of knowing someone in the know? Or is publicity its own reward?

Sophisticated pros like Barbara Walters and Polly Bergen seem to find D.C. high life an appealing diversion. They are spotted around town at charity balls, embassy dinners, and Kennedy Center openings. New York blondes Jan Cushing and Jaqueline de Rochambeau have been testing the waters, found them attractive, and decided to give the local party swim a try.

Martha Reed, of New York, Paris, and Monte-Carlo, zaps around town in her floor-length sable. Her titled husband opts for the polo fields in Europe. Southampton's Kay Meehan also pops in and out for the right invitations, which often include those of Stuart Symington.

Many glamorous couples, among them Joanne and Bob Herring, John and Bonnie Swearingin, Eva Gabor and Frank

Jamieson, Phyllis and Bob Wagner, and Liz and Cloyce Tippet, jazz up the voltage on the social circuit when they jet in for a day of business and dinner.

If you look carefully, Bob and Dolores Hope can be found around, with a minimum of publicity; and Andy Warhol and his gang find Washington more exciting now that Pisces, a new disco-club, has been added. Aileen Mehle has decided that perhaps it's all more worthwhile, and even Jackie O. can be lured back for a stellar Kennedy Center evening.

For social and private secretaries, sorting out the communications that their prominent bosses receive can produce ulcers, high blood pressure, and temptation to a nervous breakdown.

"It's the women who call and ask to be taken to a nightclub or included in a party," said one harassed individual. Others report that their famous employers receive notes from women they may or may not have met on airplanes, or at receptions, stating that they are coming to town and just happen to be free.

Secretary General of the OAS Alejandro Orfila was stunned by the mail he received from all over the country when *Vogue* printed a few lines about a tango bash he threw; and Ardeshir Zahedi is constantly besieged with requests for everything from the loan of the Iranian Embassy for the evening to a tin of fresh caviar or a Persian carpet!

How do these gentlemen cope with their new, socko-box-office, sex-symbol rating? With a shrug of the shoulders and a look of total disbelief!

Oddly enough, few unattached males seem to find the Federal city worth the trip; though there are plenty of local lovelies of all ages around.

The only woman with enough charisma to inspire out-of-town visitors is Kay Graham, whose drawing power is unique and unchallenged. Otherwise, the days of the Hostess with the Mostest are over; it's the men in town who call the shots.

The best route to meeting the pol, or making the party of your choice, is to have connections in high places. If Averell Harriman gives a dinner in your honor or includes you in a festivity, you've got it made. If not, find someone in the arts to invite you to an opening. There are bound to be at least a half dozen politicians around; arts are big for the moment.

Journalists, too, are a good source of introduction. David Brinkley wouldn't be bad for starters.

Failing all these, try friends who have lived in Washington for awhile; they're bound to know somebody who knows somebody. And, as a last resort, you might consider lobbying—especially if you are a female person. There aren't many woman lobbyists around, and who knows what might be accomplished on a short subway ride between the Senate Office Building and the Capitol!

Columnist Art Buchwald said of the Washington party-scene frenzy: "Everyone comes here because they think we have better parties, and we go to New York because we think theirs are better, and that's because we don't know the people!" ▽

Vogue Special

CONTINUED FROM PAGE 124

nature of the force from the pyramid capable of mummifying meat. Similar research is being carried out throughout the world by scientists such as Dr. Peter Kapitza in Russia, Dr. Jacques Errera in Belgium, and Douglas Dean at the Newark College of Engineering in New Jersey.

In 1968, at Ein Shams University near Cairo, a million-dollar research project was begun. A team of U.S. and Egyptian scientists hoped to locate new vaults in the pyramid of Chephren at Giza

near Cairo. The six-million-ton pyramid, which, like Cheops's, was built 5,000 years ago and stands near it, is almost identical in shape and size. The scientists intended to locate whatever new vaults there were by placing detectors in the chamber at its base which would measure the pattern of cosmic rays falling on the structure. Since the cosmic rays fall uniformly on all sides of the pyramid, if it is solid, they will be recorded evenly by the detectors at the base. If, however, there are secret chambers above

the detectors, more rays will be able to penetrate the hollow areas than the solid areas. In this way the researchers hoped to locate secret vaults and the tomb of Chephren, brother of Cheops for whom the pyramid was built. After a year of the detector recorders running twenty-four hours a day, the latest IBM 1130 computer was brought in to analyze the information. But tapes recorded with the same equipment in the same position on different days indicated entirely different cosmic ray patterns.

The project was a failure; there was no correlation between the findings. The project head, Amr Gohed, afterward, said, "This is scientifically impossible. Call it what you will—occultism, the curse of the pharaohs, sorcery, or magic, there is some force that defies the laws of science at work in the pyramid."

So the power of shapes remains a mystery, a mystery that gives birth to a myriad of questions. Like, why, for example, are witches' hats traditionally in the form of a cone? ▽

Crane tactfully attempts to address your one possible shortcoming.

Your stationery.

Does it speak for you as well as your words do? Is it chosen with the same care as you choose your lipstick, your clothes, your furniture?

After all, your stationery is really just a reflection of a long-distance you.

If we have made our point, we would like to make a gentler point. This lack of attention to your stationery is not to be blamed on you. It seems, in

most cases, to just be something never brought to the attention of many women.

But now that it has been, you might want to know a little about our stationery. Crane stationery.

It is thought to be the most beautiful paper for putting one's thoughts on. For it is made of reclaimed cotton, the finest available fiber, never out of wood pulp as most stationery is.

Next time you visit the finest

store you know, ask to see Crane stationery. And in a matter of moments your one possible shortcoming will have disappeared.

Which is pretty wonderful, considering that it isn't everyone who is perfect. Crane & Co., Inc., Dalton, Mass.

Crane

We've been taking your words seriously for 174 years.



Orlane announces two very portable bonuses for the woman who likes to carry things off with style.



For a limited time only, Le Tote Chic pictured above and a special 1 oz. tube of Bio-Lacta moisturizer (together a \$22.50 value) are yours for only \$8.50 with any \$6.00 Orlane purchase.

Designed exclusively for us, you'll find Le Tote Chic boasts every feature you most want in a casual tote. It sports beautiful beige canvas,

two zippered pockets and stripes on the outside. And enough space in its 13" x 13" frame to pack almost everything you'd need for a long, lazy weekend.

And if you haven't yet enjoyed the superior moisturizing properties of Bio-Lacta, what better time to indulge than now.

Le Tote Chic, Bio-Lacta and the Orlane collection of beauty treatments and cosmetics are sold by trained consultants at finer stores throughout the United States and Europe.

ORLANE.

An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York 10019, Paris, London

tipsheet

Everything You Should Know About Summer

You're going to see a lot of clothes in this issue, so we want to start on a slightly cautionary note: Don't let the numbers throw you. There aren't 999 key ways to look; just four—that is, there are four separate *categories* of looks that you can absolutely not go wrong with, no matter what. They are the basis of this summer's dressing, and the rest is gravy. So. First thing: the basic four—

1. **A dress-equivalent**, meaning: two pieces that look as if they belong together whether they actually match or not. It can be a shirt and narrow skirt. Or—newest!—a T-shirt and narrow skirt (narrow as in narrow button-front skirt, narrow slit skirt, narrow wrap skirt).

2. **An unlined jacket and narrow skirt that work as a suit**—i.e., even if you buy them as pieces, the top and bottom should match. (If you're smart, you'll shop for matching pants at the same time—then, no matter what city in the world you're in, you will never find yourself saying you have nothing to wear.)

3. **A pyjama**—a category that covers every degree of P.M. dressing, from late-afternoon to big-evening, and includes every weightless kind of fabric, T-shirting to crêpe de Chine.

4. **A covering**, which can be many different things: A handkerchief-thin batiste shirt that you can use as a jacket over a T-shirt. A thin terry kimono to wrap around in the morning . . . a thin silk kimono to wrap over pants at night. The whole world of scarves—to tie as shawls, to wrap as sarongs over bikinis, to wrap as an ankle-length skirt and wear with a bare little T-shirt and a strip of metallic sandal for easy-evening (scarves come big enough now to do almost anything with; seek and ye shall find). A raincoat as thin as the thinnest peeling of silk or cotton, to wear whenever and wherever you need a light covering—which invariably turns out to be more places and more times than you expect, including evening.

● Thinness is key!—everything you put your hand on this summer should have a thinner, softer feel to it. We're not talking about limp—you don't want clothes that collapse into nightgowns—but nothing, not even piqués or poplins, has to be stiff or starchy. This goes right across the board—shirtings, trouser fabrics, little cotton scarves. And it isn't only fabric; thinness also has to do with finish—the thinness of a

waistband on a skirt, on a trouser, the edging at the neck of a T-shirt.

● Two appointments to book before this month is out: one for a facial, one for a really thorough scalp-and-hair conditioning. As any expert will tell you, your hair, your scalp, your skin are never more in need of—and more responsive to!—treatment than at the beginning of a new season, so they aren't just hit by extremes of tem- (Continued)



ESSENCE OF SUMMER— 8 PAGES THAT TIP YOU OFF TO THIS SEASON'S KEY LOOKS

The makeup for sunlight

The charm of the new summer makeup, shown, left, is not just the fresh, pretty way it looks here. But the way this makeup looks when you're out in bright sunlight. And because the summer sun exaggerates everything—especially color—you don't want to go out with a dark-red lipstick. Or dark brown. You don't want anything on your face that looks heavy or "makeup-y." Instead, you want the kinds of colors that go with sunlight—soft, delicate colors that won't look the slightest bit artificial no matter how bright it gets. But it isn't just a question of color—it's the *quality* of the makeup itself. The new lightness of makeup—lightness of color and texture—is one of the greatest beauty discoveries in years. It means you have the thinness and translucence that lets your own skin come through. And you have more—believe us, your own skin could never look this good without a little help! . . . Estée Lauder is one of the beauty people who's been thinking along this line—in her own words, "You know you have a shadow on, but it doesn't show the color. That's what new makeup is about." You can duplicate the look here with her Tender Matte Makeup in Dawn Beige Matte, Rosy Morning Soft Film Compact Rouge, Rose Amethyst Pressed Eyelid Shadow, Tawny Rose Re-Nutriv Rich Rich Lipstick—the last three from the Runaway Roses collection. In the same light mood of summer, a lighter Estée Lauder fragrance—Estée Daytime—bright, subtle—it goes all day, every day. . . . The makeup, done by Sandra of Xavier Coiffures. Head-wrap by Suga. Scarf by California Things. About \$8. At Bloomingdale's; Neiman-Marcus; I. Magnin. Gold hoop earrings from Tiffany.

(Continued) perature and humidity. Think of it as an ounce of prevention—and act now!

- *The* top to own (and own and own and own!) is a T-shirt . . . a T-shirt that's like a classic pullover, with sleeves that roll . . . a T-shirt that's as bare and skimpy as a baby's undershirt . . . a T-shirt that's a light little breeze of an overblouse . . . a T-shirt that's a breath of crêpe de Chine for evening. You get the picture: there are a few T-shirts around for summer, and you don't already own them (it's what happens when good designers get onto a good thing—suddenly: a whole *new* thing!).

- Always, with T-shirts, have one or two matching bottoms—instant pulled-together! Best color bets: red, beige, white, an off-beat rusty color.

- True or False: Wearing fragrance in the sun can cause skin discoloration? *False*: Oil of bergamot, the culprit-ingredient, hasn't been used in years. The fragrance you buy today contains a synthetic bergamot—your nose can't tell the difference, but your skin can. So splash away—scented skin warmed by the sun is one of the sensual delights of summer.

- If you're looking for a bathing suit with

some support, don't feel you have to settle for something out of the past. What yesterday's bathing suits accomplished with stitching and boning and seams under the bosom, today's—in today's ultra-light stretch fabrics—can do without anything. They don't need it; they hold because they're *cut* to hold.

- Everybody should have 3 or 4 different kinds of pants: a pair of extra-thin crinkly-cotton pull-ons to wear around the house in the morning or on the beach. A pair of ankle-length pants—the newest look of pants! A pair in thin cotton broadcloth—your all-purpose pants—with a straight, narrow leg (narrower than last year; you don't want to feel you're dragging a pyjama around for day). A pair of silky pants, to wear at night with marvelous tops—a crêpe de Chine collarband shirt in a bright color; a tunic of printed chiffon scarves; a little silk sweater.

- If your idea of the perfect all-purpose pants is white, great. But buy them in multiple; it's the opposite of extravagant—to have what you need when you need it being the whole secret of easy summer-dressing.

- Fragrance-trick for the beach: spray your robe with a light, sporty cologne—you'll love it, especially after you've been swimming.

- The sandal is *the* key shoe for summer, and three pairs are not excessive: If you're going to be in the city at all, you'll want a sandal with a bit of a heel to wear with a suit or with a T-shirt and skirt. Plus a really flat sandal for beach or country. Plus a bare, high-heeled evening sandal—a metallic one: gold or silver is so much prettier (and newer and more practical!) than the old-fashioned dyed-to-match silk sandal. . . . Plus, plus, plus: *a pedicure*! Nothing looks shabbier than a shabby foot—and nothing gives it higher visibility than a sandal.

- This summer's version of the pretty, inexpensive little cotton dress that you throw on as casually as a beach robe is a sundress—bareback, apron-wrap, halterneck, strapless, or with tiny straps. Whatever, buy them by the bunch, like flowers—they're among the most affordable in-season pleasures.

- Watch for straplessness—in everything from bathing suits to beach covers to sundresses to strapless jumpsuit-pyjamas and little elasticized tops that you can put with short skirts on a hot day, long ones for casual evenings. And don't forget the instant bikini-top: the triangled cotton square knotted in back, points hanging down in front.

- If you're thinking about putting highlights in your hair, do it now and don't worry about the sun. The only kind of haircoloring ever hurt by the sun is the old opaque one-color processing that went out with cookie-cutter dresses. With modern highlighting methods, moderate sun will do no more than lighten color . . . which is pretty.

- Almost every store has a department called Loungewear, or something equally ambiguous—don't miss it! It's where to find that whole category of summer things that are wonderful for just pulling on in the morning and being cool around the house—soft, thin terry-cloth jumpsuits and robes, thin little cottony sundresses, thin cotton pullovers and drawstring pants. Thin, not rumply—you don't want anything that can't hold its neatness. It's part of keeping cool.

- Our favorite summer-accessory things: narrow (less than an inch wide) ribbon belts in regimental stripes . . . hammered gold cuffs that are as thin and close-fitting on the wrist as a wet leaf (or bangles that fit the same way, but nothing that's going to slide up and down and make noise) . . . a flat, narrow ribbon of gold collar to lie just above the collarbone when you're wearing something strapless at night . . . a simple, classic gold hoop earring, not too thick, not too wiry—if you were going to have just one accessory for summer, this is the one!





Key look of the
season

Browniness

This summer belongs to the woman who's spent a little time on herself the rest of the year. It all pays off in the body-revealing clothes that are everywhere this season—day, night, on the beach and off. . . . *At left*, X marks a smooth length of back—the cross-shouldered wrap-and-tie sundress in multi-colored stripes of cotton Madras. (As bare as you see it is *the* wonderful way to wear it, but don't overlook the scrubbed-clean charm of a little T-shirt underneath, or a trim Madras shirt with short pretty sleeves.) By Ralph Lauren, about \$68. Bloomingdale's; Nan Duskin; Jordan Marsh, Florida; Neiman-Marcus; Bullock's; Frederick & Nelson. *Right*, the barest, coolest, niftiest new bikini around—a handful of red-and-white cotton-knit stripes held together by rings. Jantzen Label-4 for jrs.; about \$15. Ups 'N Downs, Huntington, L.I.; Foley's; Bullock's; Liberty House, Hawaii. Accessories, next to last page of this issue.

Keep your eye on the wavy lines, left; they're our symbol for fragrance, and you'll see it through and through these pages—a reminder that summer dressing includes the scent you wear. And sometimes it's almost all you wear... here, for example, where bare skin is the point, a slip of summer flowers—such as Jean d'Albret's Casaque—would be lovely, light and subtle, with a touch of patchouli to keep it more sensuous than sentimental. For a list of fragrances and stores, see page 70.



Just when you think there isn't anything different to do with a T-shirt, some designer does it...differently. A little bit softer...more luxurious. More instantly appealing than any other top you could own....*This page*, Geoffrey Beene's pocket-front tank top in red cotton knit (don't forget about red in summer—it's a terrific lift for skin!), Beene Bag top, about \$18. Mid-May, at Saks Fifth Avenue; Claire Pearone; Swanson's; Balliet's; I. Magnin. . . . *Far right*, the undershirt T-shirt, small and bare and cleanly sexy in red-on-white cotton knit stripes. From Beene Bag—headquarters for some of the niftiest T-shirts ever. About \$22. Mid-May, at Saks Fifth Avenue; L.S. Ayres; Hovland-Swanson; Neusteters. Accessories, next to last page.

Delicious to tuck in a drawerful of T-shirts: a bunch of tangy, fresh-smelling sachets—Houbigant's classic Chantilly, for instance, comes in a powder designed just for that purpose. Instant refreshment for your whole wardrobe!

Near left, top to bottom: the narrow ribbed polo shirt in rust—super-trim to wear tucked into lean beige walking shorts. By Donna Karan for Anne Klein & Co., of Nyesta nylon; about \$40. Saks Fifth Avenue; Swanson's; I. Magnin; Liberty House, Hawaii.... Second down, Givenchy's adorable little sailor number in white-and-navy cotton knit—bateau-necked, with double sailor-collar flaps and breeze-catcher sleeves. Givenchy for Chesa International, about \$22. Lord & Taylor, N.Y.; Nan Duskin; Hovland-Swanson; Frost Bros.; I. Magnin.... Third, the collar-band shirt as a T—Calvin Klein's thin, clean striping of green-and-white cotton jersey (Marcrest Knitting Mills). About \$24. Bloomingdale's; Kaufmann's; Frost Bros.... Fourth, what a cashmere pullover is in your life the rest of the year, this is for now: the classic cotton-knit T-shirt, in red, with long button-pocket sleeves to roll, and a pretty ovalled neckline. To wear all the time, with everything—including over a crêpe de Chine shirt when it's cool. Beene Bag; about \$26. Mid-May, Saks Fifth Avenue; Nan Duskin; Balliet's; I. Magnin; Liberty House, Hawaii.... Fifth, best version of the classic short-sleeved T: Ralph Lauren's white cotton knit with 3 navy buttons on the shoulder and slits at the bottom (they give such a nice finish when you pull the shirt out over things). About \$18. Ralph Lauren Active Sportswear, Bloomingdale's; Swanson's; Balliet's; Neusteters.

SUMMER TIPSHEET

New versions of everyone's favorite thing to wear when it's hot

The essential T



Symbols of the
season

Stripes

The two-piece dress you're looking for this summer, *right*: the trim little short-sleeved shirt and trouser-pleated skirt in thin cottony stripes of mocha on vanilla—shirt-and-skirt dressing at its shipshape best! By Calvin Klein, of cotton and polyester (Cantoni fabric). Shirt, about \$42; skirt, about \$78. At Bonwit Teller; Montaldo's; Hudson's; Bullock's; Liberty House, Hawaii. Here, and on the preceding 6 pages: hair, Suga at Bergdorf; makeup, Sandra of Xavier Coiffures. Accessories, next to last page.

No fragrance is ever pigeonholed by season, but mixed-flower scents are especially irresistible in summer. One such fresh mélange to try: Revlon's Jontue Cologne—and try it chilled from the fridge; it's one of the all-time hot-weather refreshers.

This page: What an espadrille used to be in other seasons, the sandal is today —the summer shoe. (And don't forget: no other shoe focuses on the foot the way a sandal does—a good pedicure is a necessity not a luxury. Connie Lee of Moi Cosmetology is responsible for the good pedicure here, and the polish—perfect with the rust and brown shades of sandals we've used: Revlon's Super Lustrous Creme in a color called Spice Flower.)...*Below,* the wrap-and-tie sandal—the surprise of rust suède (great with a tan!) and woven straw. By David Evins; about \$48. Bonwit Teller; Montaldo's; I. Magnin....*Bottom row, left to right:* Brown silk version of the wrap-and-tie sandal, with an "espadrille" sole of braid. By Charles Jourdan; \$45. At Charles Jourdan, N.Y. ...*Second from left,* perfect sandal for a cotton suit—luggage leather on a neat stacked heel. By Adriano Fosi. \$50, at Charles Jourdan, N.Y. . . . *Third,* brown leather "spaghetti" straps and a narrow wooden wedge—a super pants sandal. Shoe Biz at Henri Bendel; Lou Lattimore. About \$42....*Farthest right,* the flat, slip-in-and-out-of beige velours scuff-sandal—coolest look of a shoe ever invented. Shoe Biz at Henri Bendel; Lou Lattimore. \$35.

Sandals



IN PERU



On these 20 pages, the clothes everyone is going to love wearing this summer—fresh, easy, pretty. And it starts with a T-shirt—there's T-shirting every way, slits everywhere, the most appealing new bathing suits, the best look of hair and makeup. And more! All photographed in a perfect summer setting, Peru—the glorious, gold-filled land of the Incas—closer than you think on one of AeroPeru's nonstop jets.

Easy to love!



the
prettiest
new
summer
dressing

A beautiful start...this summer's new makeup for the sun, *opposite*: totally charming, totally natural-looking. The point: to add the color you want—before or instead of a tan—without looking "made-up" even in the brightest sunlight. The key: a paler base, blended smooth, with the added glow of a nice healthy-color blush, subtle brown shading for eyes. The best part—you do it with makeup that has built-in sun-screening and waterproofing—it's beauty that really works for you! Here, makeup from 'Ultima' II/Charles Revson; the base, Beautiful Creme Makeup in Natural Beige; Soft Sienna Super Luscious Liquid Blush; Super Luscious Creme Eyeshadow (Cameo Brown) and Lipstick (new Bittersweet Red). And don't forget waterproof mascara!—

theirs, Luscious Lash Makeup. Makeup here and these 12 pages, by Way Bandy. **In a summer of T-shirts, the perfect dress, this page:** the side-slit T-shirt dress—soft, cool white cotton knit with the sharpness of navy touches—niftiest, easiest way to breeze through summer anywhere!... Here, having its picture taken by the new Pronto!—Polaroid's super-light compact Land camera—Lima's Miraflores and the sparkling Pacific (an easy way to jet there—AeroPeru's direct flights from Miami and Los Angeles)... Dress, Victor Joris for V & J Design. About \$78. At Lord & Taylor, N.Y.; Nan Duskin; Bardine's; Claire Pearone; Stanley Korshak; Maison Blanche; I. Magnin. Accessories and men's fashions, next to last page. Hair, these pages, by Harry King.





Perfect together...the T-shirt, the slit skirt.... *Opposite*, the barest T-shirt from Calvin Klein—his black cotton knit camisole with sand-colored straps and edging. And his narrow, sand cotton skirt, slit up the side and wrapped at the waist. *This page*—the most classic!—the white cotton T-shirt. To wear this summer under, a slit-to-the-hips red cotton apron-dress with narrow white cotton trousers. *Opposite*: Calvin Klein's camisole T-shirt (Marcrest Knitting Mills), about \$16, and skirt (Boussac of France), about \$52. Bloomingdale's; Kaufmann's; Marshall Field; Swanson's; Famous-Barr; Esther Wolf; Bullock's. *This page*: Calvin Klein's T-shirt (Marcrest Knitting Mills), about \$12; trousers (Boussac of France), about \$50; apron (Bous-

sac of France), about \$72. Lord & Taylor; Rich's; Jacobson's; Balliet's; Bullock's; Frederick & Nelson. Men's fashion details and accessories, next to last page. *Background*: the beautiful terra-cotta walls of the 400-years-old Santa Catalina Monastery in Arequipa—enclosed within high walls, it retains the flavor of sixteenth-century Peru. The Aero-Peru flight from Lima takes a little over an hour.

Beauty tip: Perfect together—moisturizer and sunscreen. The two things your skin needs when you're out in the sun. The fast, easy way to get both, a dual-purpose product like Frances Denney's Multi-Layer Moisturizer. One slick-on face, arms, wherever you're exposed to sun—prevents dryness, protects against burn.

Easy to love!

the prettiest new summer dressing

the T-shirt,
the skirt
with a slit

IN PERU

Easy to love! the prettiest new summer dressing



Summer whites, summer classics, *left*—the small-fitting white cotton knit polo-shirt and a button-front white twill skirt—the neatest, cleanest look of T-shirt dressing! Donna Karan for Anne Klein & Co. Top, about \$24; skirt, of Dacron polyester and cotton (Burlington Mills), about \$66. Lord & Taylor; B. Forman; Kaufmann's; John Baldwin; Frost Bros.; Robinson's, California. **The story goes on, the T-shirt goes on—in stripes!** *right*—the T-shirt polo-shirt in shades of blue-and-white with a matching slit skirt—cool, attractive, and just enough bareness. Oscar de la Renta. Of cotton and polyester. Both, about \$90. At Elizabeth Arden Salons; Kaufmann's; Strouss; Jacobson's; Balliet's; Sakowitz; Robinson's, California. Accessories and men's fashion details, next to last page. Peru setting, both pages: the steps of

The Convent of San Francisco, one of the many attractions in Arequipa, Peru's "White City"—built of pale volcanic rock, its buildings dazzle in the bright sunlight. And you can get there—from Lima—in an hour and 15 minutes on AeroPeru. **Beauty tip:** The right fragrance can do a lot more than you think... and not only on your skin. You can spray it on your hair, your lingerie, on lights before you light them for a roomful of scent. Best of all: a new fragrance can give you the psychological lift of a new romance! All of which comes from a woman who really knows—Arlene Dahl, who has her own new perfume, Dahlia. It's a rich, warm, inviting scent that's totally feminine, sexy. Many-faceted (and it comes in a beautiful faceted crystal bottle), Dahlia takes on the personality of the wearer. And does a lot more....

two-piece T-shirting... slits



Easy to love! the prettiest new summer dressing

IN PERU

cool T-shirting in super-fresh prints

Inviting...the look of fresh, summer-cool prints, the softness of cottony T-shirting and terrycloth—a wardrobe of easy summer looks at easy prices (nothing is more than \$50) from Lilly Pulitzer...1. The bare little wrap dress in green-and-white print—one of the coolest dresses of summer! About \$50...2. The soft terry beachdress—a bare button-front shirt of a dress in bright green with a drawstring waist—great way to cover a bathing suit for lunch, for an after-sun drink. About \$40...3. Perfect hot-weather pyjama dressing: short-sleeved shirt top and pull-on pants in refreshing green-and-white. About \$44...4. The most revealing—her bare V-neck print with extra-long side slits, zip front, and splashes of bright salmon flowers. About \$38...5. Summer indispensable—a breezy little shirtdress you can live in for day. Here, green-and-white print with collar opened, short sleeves rolled, and strippy little green sandals—charming! About \$42. All the prints, of polyester and cotton. The terrycloth, of Orlon and polyester. Everything, these two pages, at all Lilly Pulitzer shops. Also at Lord & Taylor, N.Y.; Montaldo's; Miss Jackson's; Balliet's; Bullock's Wilshire. Accessories and men's fashion details, next to last page... Peru background, both pages: the terra-cotta walls and stone steps at Santa Catalina Monastery in Arequipa—one of the 20-plus cities you can reach via AeroPeru. **Beauty Tip:** When you're dressing in cool flower prints, it's nice to keep the mood going. By which we mean: a whoosh of cool, flower-fresh fragrance sprayed everywhere skin shows—it's an instant reviver! A tempting fragrance to try—floral and woody—is Eve by Eve of Roma.

FRANCESCO SCAVULLO



Easy to love!

the prettiest new summer dressing

the thinnest bathing suits

Super bare, super beautiful! *left*—the thinner-than-thin, bright green maillot that's cut very high on the leg, and "tied" with tiny string bows—charming! By Roxanne. Of Antron nylon and Lycra, about \$28. Bloomingdale's; Jordan Marsh, Florida; Neiman-Marcus; Frost Bros.; Liberty House, Hawaii. **The perfect little bikini, right**—simple, thin (it dries in seconds!), with a string-tie top that you can untie for sunning, in a pretty-on-the-skin turquoise. By Marc Vigneron for Cole of California. Of Antron nylon and Lycra, about \$23. Mid-May, Lord & Taylor; Jordan Marsh, Florida; Jacobson's; Frost Bros.; Goldwaters; Robinson's, California; Liberty House, Hawaii. Men's fashions, next to last page. The beautiful beach here, Santa Maria—Peru's best-known seaside resort just south of Lima (one route to Lima, via Aero-Peru).

Beauty Tip: The way you take that first sun of the season makes all the difference in the color and condition of your skin for the rest of the summer. Until you see that first bit of bronzy color, give your skin all the protection you can. Don't take the sun longer than ten minutes at a clip. And when you do, use a sun block, such as Irma Shorell's Protective Sun Creme for the Sun Sensitive, rather than a sunscreen.

ever



IN PERU

Easy to love!
the prettiest new summer dressing

the wrap- and-tie



bathing suit

The bikini to sun in! *left*, the bare, knotted red bandeau bikini with the look of a wrap-and-tie top. By Anne Klein for Penfold. Of Antron nylon and Lycra, about \$32. At Lord & Taylor; Nan Duskin; Kaufmann's; Marshall Field; Goldwaters; Robinson's, California. **The wrap-and-tie bikini**, *lower left*—thin, unconstructed white jersey with a lettuce-edge top that scarf-ties, front or back. By Scott Barrie for Gabar. Of Antron nylon and Lycra, about \$23. At Bloomingdale's; Nan Duskin. **The best strapless maillot on the beach**, *below*—sleek, simple—in thinnest sapphire blue. If you want a super tan—if you've got the body!—this is the bathing suit for you. From Elon by Monika. Of Antron nylon and Lycra, about \$24. At Lord & Taylor; Kaufmann's; Miss Jackson's; Balliet's; Neiman-Marcus; Robinson's, California. **The white tank-top maillot**, *right*—with a new Calvin Klein twist—red piping, tiny buttons in front. Of Antron nylon and Lycra; about \$32. At Bergdorf Goodman; Nan Duskin; Kaufmann's;



Woolf Brothers; Neiman-Marcus; Joseph Magnin. Hair, Harry King; makeup, Way Bandy. Men's fashion details, next to last page. The beach here, Santa Maria—another beautiful spot along the coast of Peru. Once you've arrived in Lima—via AcroPeru—it's just 45 minutes by car. **Beauty tip:** If you want a tan....The tan you want is a healthy, even one. And by that we mean, not too bronzy and without a spot of peeling. To get it, use a super-rich moisturizer such as Pier Augé's After Sun Hydrator when you head out of the sun as conscientiously as you use sunscreen when you're in it.



A complete
guide to
all degrees
of summer
dressing.
Starting with
the coolest
clothes for
the hottest
weather...

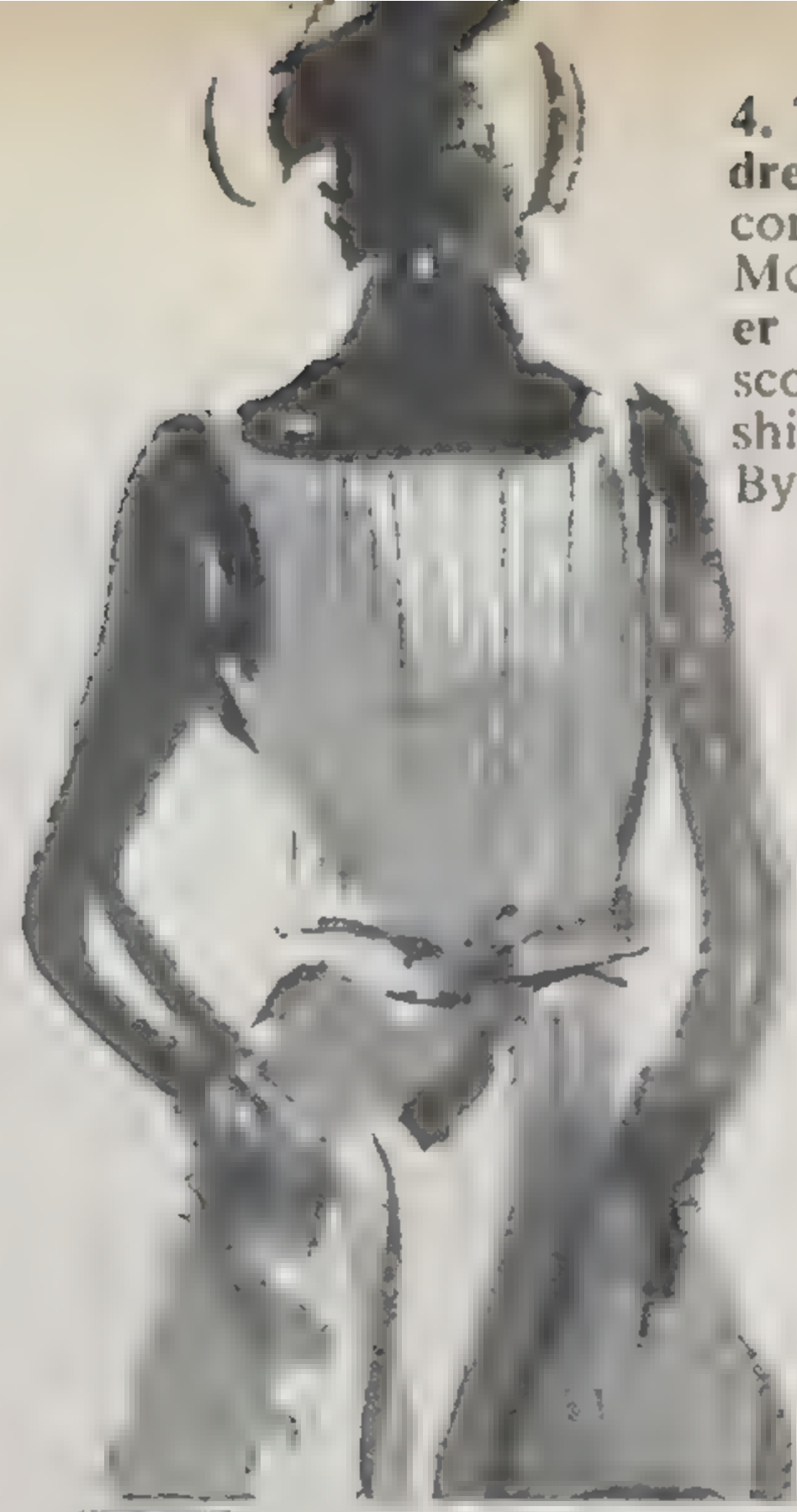
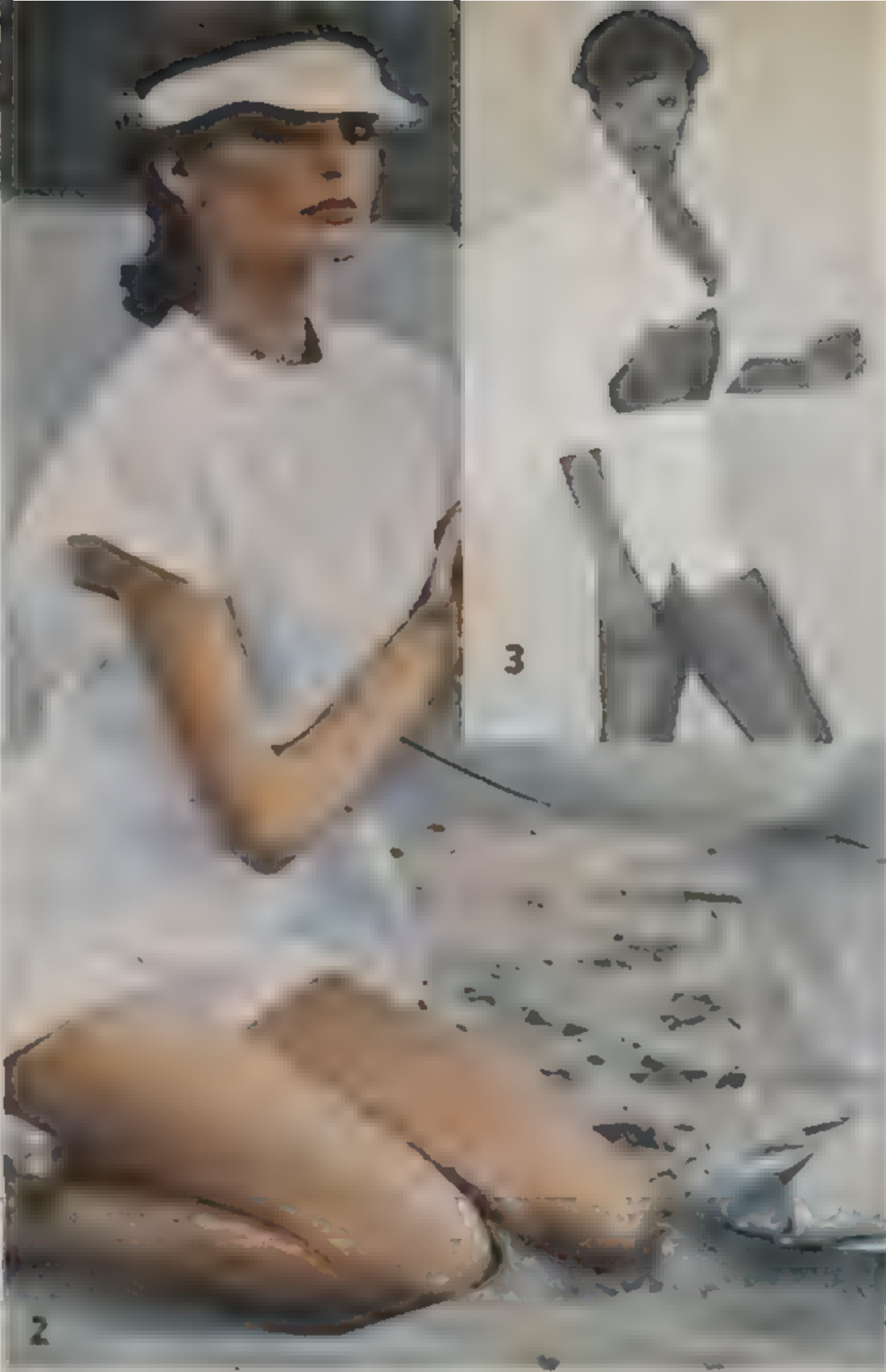
COOL,
COOLER,

COOLEST



1. The pyjama!—key for summer. Coolest in thin white cottony knit with a strapless top and the prettiest touches: the tiny garland print, the tiny ruffle-edge top, and wrapped elasticized waist. By Noi. Hair and makeup: François of Suga. . . . **The beach:** Chilca, 73 kilometers from Lima on the Panamerican Highway South—a wonderful broad stretch of sand and sea broken by high cliffs. . . . **2. Best beach jumpsuit:** the chopped jumpsuit in white cotton—short, loose (cool!) sleeves, drawstring waist. Rena Rowen for Jones New York. **3. Charming at home:** bare white cotton front-tie bra, boxer shorts, and matching kimono to wrap over them. Fernando Sanchez.

The breezy cottony clothes on these two pages are hot-weather classics. The same is true of Jean Naté, the tingly, citrusy fragrance that says summer—splash, spray, dust it on, take a Jean Naté bath—cool!

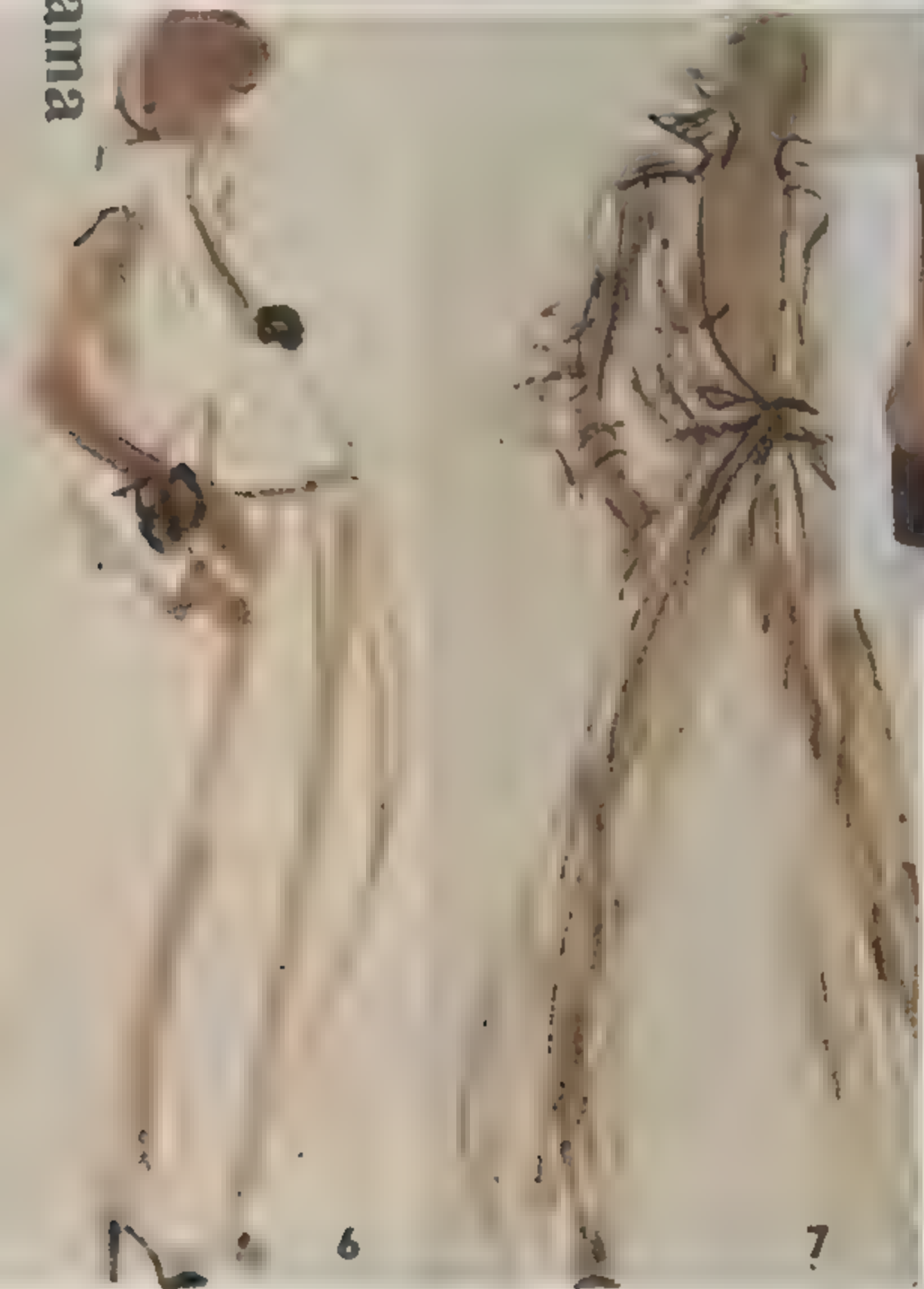


4. The classic cool of a wrap dress—light blue-and-white cord, with two big pockets. McMullen. **5. The hot-weather uniform this summer:** scoop-neck white cotton T-shirt, cotton print wrap skirt. By Malia.

This year's summer "dress"—a T-shirt and skirt



11. Breeze dressing!—the kimono shirt in natural cotton gauze, with a brown-and-white print sarong. Shirt: Holly Lueders for Shu-Ba. Watatu sarong. **12. The barest little wrap sundress**—thin blue cotton, thin lingerie straps. Fernando Sanchez.



6. Super cool, super pretty: short-sleeved pleated white cotton top, matching drawstring pants. Beene Bag. . . . **7. The thinnest jumpsuit**—sheer stripes of beige/blush/Burgundy that wrap to a low V, drawstring-tied waist. John Anthony.

9. To collect—the versatile 27" cotton square in a neat, pretty print. Scarfs by Echo.



8. Perfect easy-evening/resort sandal: thin strips of platinum on a low wooden wedge. Charles Jourdan.



10. Lightweight sunglasses: clear plastic frames, gradient lenses, great colors! Renauld International.



A covering—sometimes it's a shirt



JACQUES MALIGNON



13. To cover a bathing suit, to pull over pants, shorts: an easy shirt-tunic in iris-and-white cotton stripes. Bill Haire for Fredericks. . . . **14. What you always want more of in summer:** cool, pretty lingerie. Here, the white button-front shirt-gown with white lace edging, blue cotton wrap robe. Both, Fernando Sanchez.



The Cinnamon wardrobe . . .

. . . 8 cool, easy pieces to mix, match, live in for summer. Here, in natural cotton Madras . . . also in all the colors swatched below. Pick one depending on where you spend summer—city, beach, country, pick two or three! . . . **15. Boxer shorts** to wear with a camisole T-shirt. . . . **16. Classic short-sleeved camp shirt:** pleated trousers. . . . **17. The kimono**—it's a robe, a covering, a beach top, the top of a pyjama, a dress! . . . **18. Short-sleeved zip-front jumpsuit.** . . . **19. Camp shirt with narrow jeans skirt.** . . . **20. Tank top, sarong skirt.** Hair, Leon of Pierre-Michel; makeup, Ariella.



ALBERTO RIZZO

One of the great pleasures of summer is coming in out of the heat and cooling off in the tub. More of a pleasure when you add: Rive Gauche Perfume Bubbling Beads—an all-over way to have Saint Laurent's snappy young fragrance.

FASHION DETAILS AND STORES ON NEXT TO LAST PAGE

1. The terry beach-pyjama: boat-neck T-shirt top and matching pull-on pants in bright-green terry cloth—easy, cool, and wonderful sun protection. La Sirena... The beach, here—Chilca, south of Lima where tall sand dunes are patterned by the wind, shaded by the sun.

The most casual pyjama-dressing... in terry



2

2. The most classic terry covering: the long white terry robe—narrow, belted, with charming little white buttons. Barbara Grosberg for Sandcastle. . . The Pacific view—a small island across from Callao, the port of Lima.



3

4

ALBERTO RIZZO

3. Perfect hot-weather robe/bathing-suit cover: the short, short-sleeved yellow terry wrapper. Elon by Monika. 4. Terry to play in—a short, shirt-top jumpsuit in a heavier white terry cloth (*the perfect blotter!*) for tennis, jogging, exercising... just relaxing on the beach. Ralph Lauren Active Sportswear.

COOL, COOLER,

COOLEST

5. Delightful to slip into—early in the morning, late at night, after the beach—bright-blue terry cloth with side slits, elasticized neckline to wear off the shoulder, elasticized waist. By Jaeger.

The coolest ways to dress for the sun...the outdoor life

6. Super-sexy beach/boat look: a white terry cloth sweatshirt, bare matching bikini, great body! By Calvin Klein.

7. Perfect sun covering: a long, bare striped T-shirt dress in navy-and-cream with side slits, camisole top. To wear, as here, over a navy T-shirt bikini... or over pants. D.B.A. by Theodore.

cool covering that's a T-shirt

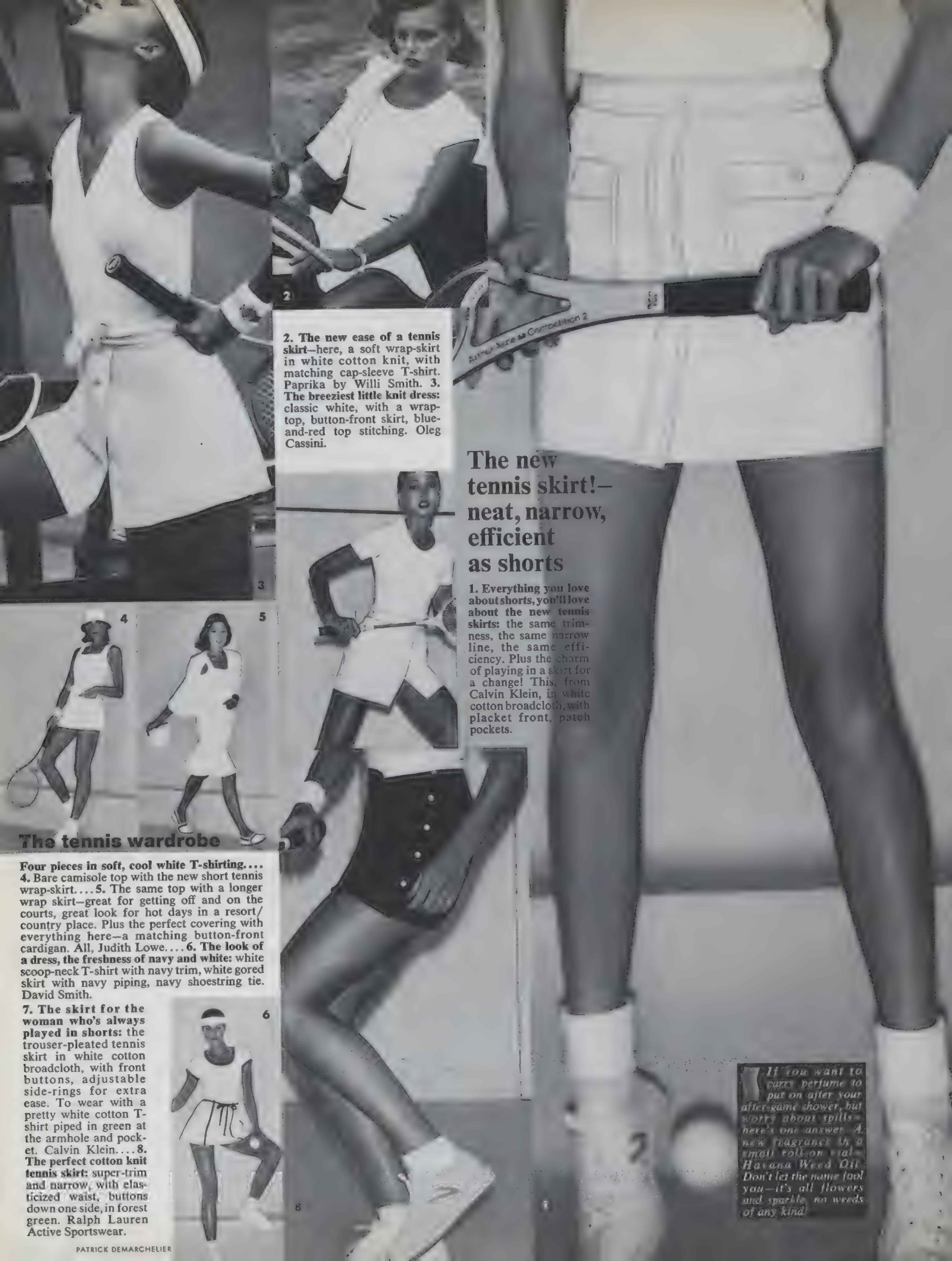
JOE EULA

Fragrance is one of the great summer coolers. And some fragrances are extra cool. For example, White Shoulders, a light, romantic floral blend to begin with, comes in a perfect-for-summer "Splash"—just made to be refrigerated. The result: a refreshing, cooling-off scent.

Classic good sports...great clean colors

8. The essential outdoor jacket: the waterproof nylon parka in a pretty teal blue—it folds up, fits in its own matching drawstring pouch—tie it on a golf bag, throw it in your beach/boating carry-all. By Laura Baugh for CPS. . . 9. Basics—white T-shirt, white shorts. And a bright-red snap-front nylon jacket lined in white terry—extra warm, extra dry White Stag Action Sports. . . 10. The sailing jumpsuit: the thinnest, lightest blue nylon ciré with zip-front, patch pockets. Nifty look over a T-shirt for chilly days on the water. Calvin Klein. Hair, François; makeup, Ariella.

ACCESSORY AND STORE INFORMATION, NEXT TO LAST PAGE.



2. The new ease of a tennis skirt—here, a soft wrap-skirt in white cotton knit, with matching cap-sleeve T-shirt. Paprika by Willi Smith. 3. The breeziest little knit dress: classic white, with a wrap-top, button-front skirt, blue-and-red top stitching. Oleg Cassini.

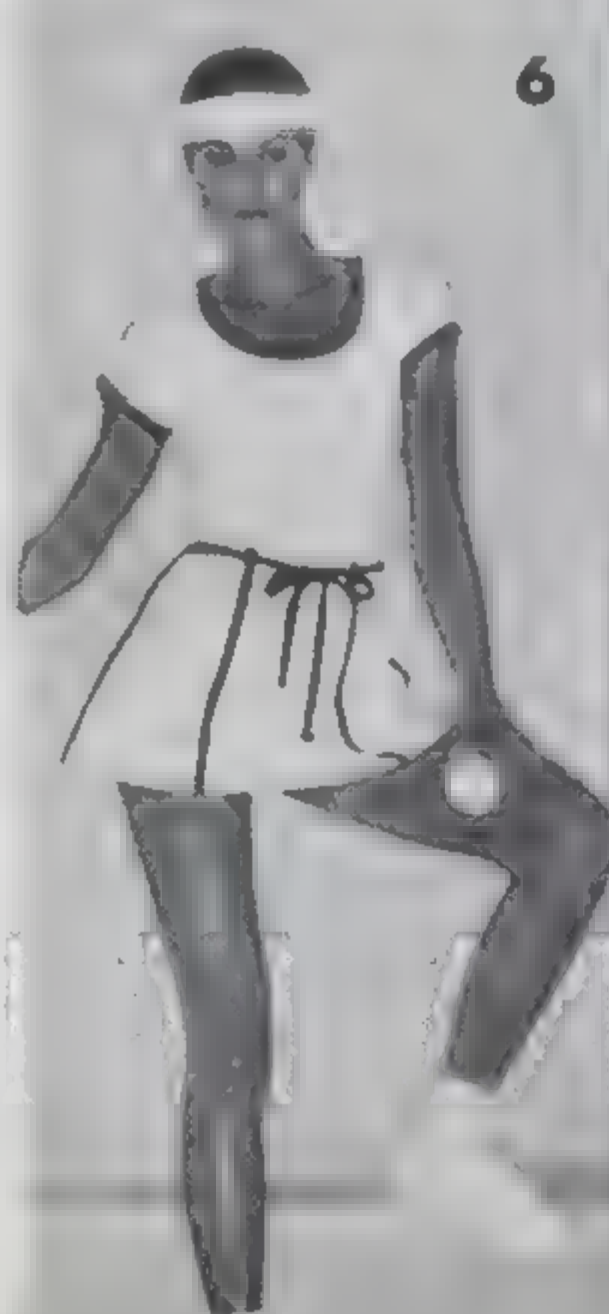
The new tennis skirt!—neat, narrow, efficient as shorts

1. Everything you love about shorts, you'll love about the new tennis skirts: the same trimness, the same narrow line, the same efficiency. Plus the charm of playing in a skirt for a change! This, from Calvin Klein, in white cotton broadcloth, with placket front, patch pockets.

The tennis wardrobe

Four pieces in soft, cool white T-shirting.... 4. Bare camisole top with the new short tennis wrap-skirt.... 5. The same top with a longer wrap skirt—great for getting off and on the courts, great look for hot days in a resort/country place. Plus the perfect covering with everything here—a matching button-front cardigan. All, Judith Lowe.... 6. The look of a dress, the freshness of navy and white: white scoop-neck T-shirt with navy trim, white gores skirt with navy piping, navy shoestring tie. David Smith.

7. The skirt for the woman who's always played in shorts: the trouser-pleated tennis skirt in white cotton broadcloth, with front buttons, adjustable side-rings for extra ease. To wear with a pretty white cotton T-shirt piped in green at the armhole and pocket. Calvin Klein.... 8. The perfect cotton knit tennis skirt: super-trim and narrow, with elasticized waist, buttons down one side, in forest green. Ralph Lauren Active Sportswear.



If you want to carry perfume to put on after your after-game shower, but worry about spills—here's one answer: A new fragrance in a small roll-on vial—Havana Weed Oil. Don't let the name fool you—it's all flowers and sparkle, no weeds of any kind!

9. Super-cool tennis stripes—bare cotton knit tank top in green-and-white, white drawstring shorts, piped in green. Calvin Klein.
10. Pretty colors, cool look: pink cotton knit tank top with navy-and-Burgundy edging, white shorts with pink-navy-and-Burgundy at the waist. By AMF Head.

When it comes to fragrance, the best "sport" around is Estée Lauder's Aliage. Introduced 4 years ago, it was an instant winner. And no wonder: it's fresh, green, young—a fragrance with all the vitality and go of the active life!

11. The summer cardigan: white cable-stitch cotton knit—great sweater whether you play or not. Anne Klein for Penfold.

12

12. To carry your gear: the fresh, clean look of navy-and-white cotton awning stripes—Omega's shoulder tote.... Cool, comfortable underneath: 13. White cotton knit bikini cut very high on the leg, stretch lace band. Olga.... 14. The smoothest bikini (the key: one-piece, no-seam construction) in white cotton with daisy-patterned stretch lace. Vas-sa-rette.... 15. The barest—the string bikini—in blue cottony knit. Formfit Rogers.

Classic white coverings

16. Indispensable covering!—the hooded sweatshirt. Calvin's in white cotton with knit elbow patches and trim—it also goes to the beach, boating, the golf course—it goes!

Trimmer, prettier—
and still classic!—
this summer's great
new ways to dress
for the game

COOL

COOLER
COOLEST

1. Breeze of a summer dress: a cool, silky red-and-white jersey print with short sleeves, opened neckline, sash-wrapped waist. Kasper for Joan Leslie.

2

PATRICK DEMARCHELIER

ISHIMURO

2. The summer-fresh shirt-dress in clean cotton Madras strips. Marga Tietje for Tanner....3. The new neater, trimmer look of summer cottons: short-sleeved alabaster shirt with tiny tucks, and a front-pleated wrap-skirt in blue cotton gauze. Beene Bag....4. The charm—the cool!—of a breezy, caftany, ankle-length dress in alabaster cotton—wrap-panel skirt, wide sash...even a little hood! Beene Bag....5. Super-neat summer bag: the flat natural straw envelope threaded with bright color and hanging from the thinnest shoulder strap. From La Bagagerie.

8. The sling-back espadrille in natural and rust canvas stripes. By Shoe Strings....

9. Stripes!—the new holding pattern: folded here, a navy-and-white cotton awning-striped shoulder tote (see 7), matching clutch to slip inside. Omega Fashions.

6. T-shirting plus stripes: white cotton top with blue-and-white chambray tab, matching chambray pull-on pants with ruffle-edged waist. Pumfins by Joan Culkin....7. Nonstop cool: white cotton knit T-shirt with a neat, squared-off neckline, easy white cotton pants. Rena Rowen for Jones New York.

10

11

10. The sexy flat sandal—thin, thin strips of braided gold...to wear with scarlet nails...to wear for resort-day for a change, with ankle-length white pants. Charles Jourdan....11. The new espadrille-sandal with shoestring ties, in a nifty tweedy beige. Unisa.

FASHION DETAILS AND STORES, PAGE 215.

FRANCESCO SCAVULLO

COOLER COOLEST

12. The perfect summer sweater: a small, sleeveless red knit top with ruffled collar, tiny tie. Albert Nipon Everywear....13. The soft, pretty pullover—white-on-white cotton jersey with opened shirt collar, full sleeves—the covering to wear with everything! Roberta di Camerino....14. Easy summer pyjama-dressing: a cottony jumpsuit in a black-and-white dot print, opened to a drawstring waist. Estévez.... The summer-in-Peru setting: Granja Azul Inn—more than an inn, it's a complete pueblo-style village with open plazas, charming balconied bungalows, swimming, golf, tennis, everything—and only 30 minutes from Lima.

ARTHUR ELGORT

12

The shirt as a covering

13

To watch for:
the new summer
pyjama-dressing

15. Dynamite pyjama-look at night: John Anthony's glamour jumpsuit in silky vanilla jersey: soft ties at the neck (left untied, here) and, bared to the waist. With a pretty tan, touches of gold—you're ready to dance all night (One place to do it: Granja Azul restaurant, where the music often goes till dawn).

The just-right summer fragrance: Nina Ricci's L'Air du Temps—floral yet spicy, subtle yet there. It's an out-and-out romantic!

The best ways
to look on the best—
i.e., the
breezy/balmy—
days of summer

What's cool and goes a long way?— the nifty cotton pieces you make yourself!

Four basic pieces, shown twice these pages, to make in a natural, nubby-textured cotton (a sturdy but unstiff cotton that can take a lot of wear and tear—which is why they're bouncing around in the Jeep, at right). The point being: when you have this kind of fabric, color, and ease—you're going to get a lot of mileage out of everything...

Key this summer!—a good-looking suit: narrow long-sleeved shirt-jacket, narrow front-slit skirt, and a soft, pretty blouse in tobacco crêpe de Chine....

When you want to be in pants—trim-fitting trousers to wear with an easy, matching pullover-shirt in the same

COOL

COOLER, COOLEST

textured cotton. Here (on the right, both pages) the most casual way—sleeves rolled, waist wrapped. But remember: you can wear any of the tops with any of the bottoms, on all the cool days of summer. Jacket, skirt, and pants, Vogue Pattern 1283 by Patou. Pullover shirt, Vogue Pattern 9441. All four pieces, of Ameritex fabric. At Macy's. The blouse, Vogue Pattern 8749, of Yves Gonné silk. At Bloomingdale's; Neusteters. Hair and makeup, François. Accessories, next to last page. Pattern details, page 216.... Peru background, both pages: Cajamarquilla, site of a fascinating maze of pre-Inca ruins—mysterious crumbling walls, dusty rooms, and underground passages of sand- and chino-colored stone. Everything stretches on for miles on a vast empty plain with the foothills of the Andes in the background.

JACQUES MALIGNON

Modern—the word for the easy, move-around pieces on these two pages. And the word for *infini*—the right-now Caron fragrance—a young sparkling mix of daffodils, lilies, rose, jasmine, tuberose, and other zesty ingredients.

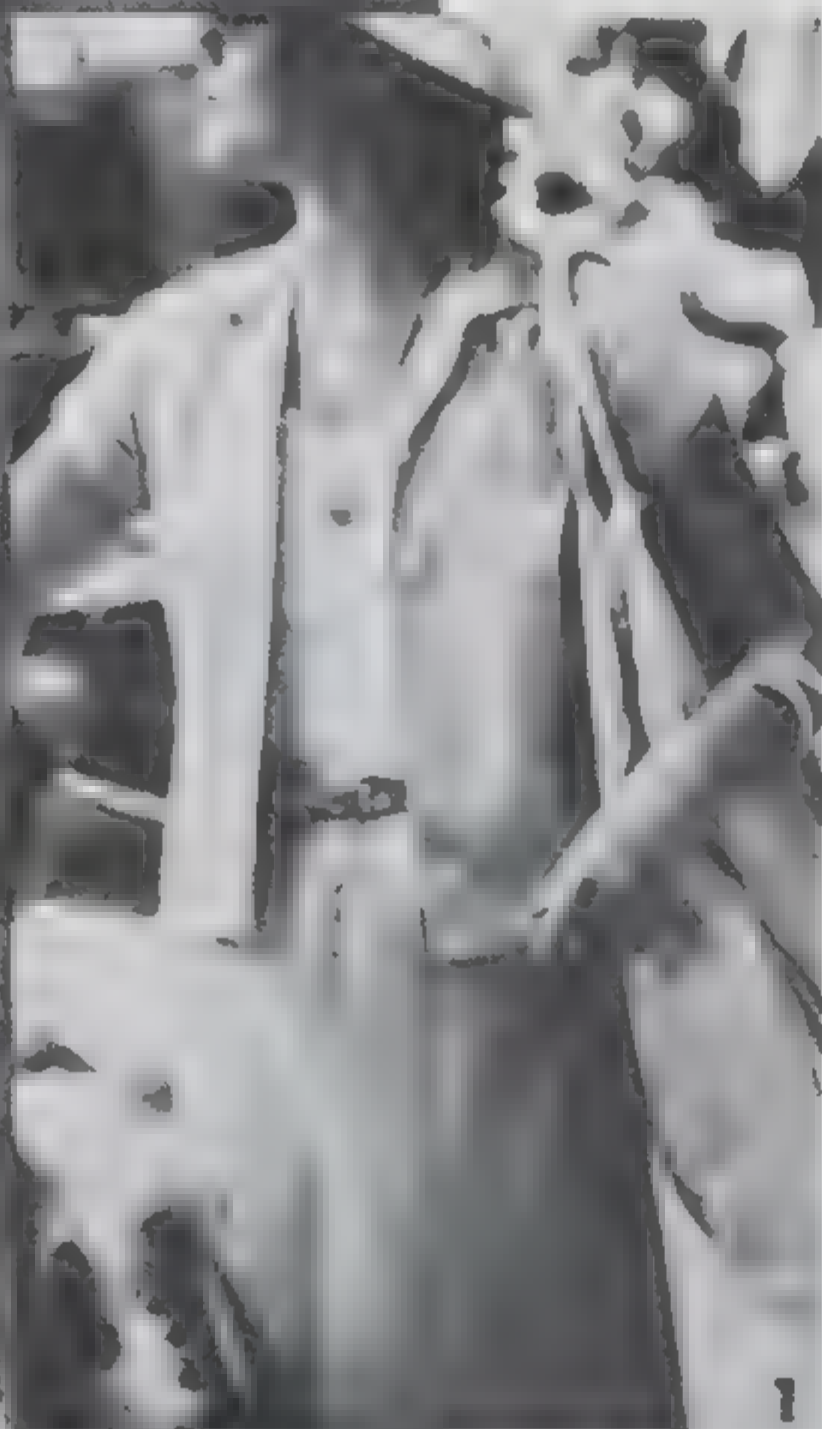


VOGUE PATTERN 1283
VOGUE PATTERN 8749

VOGUE PATTERN 9441
VOGUE PATTERN 1283

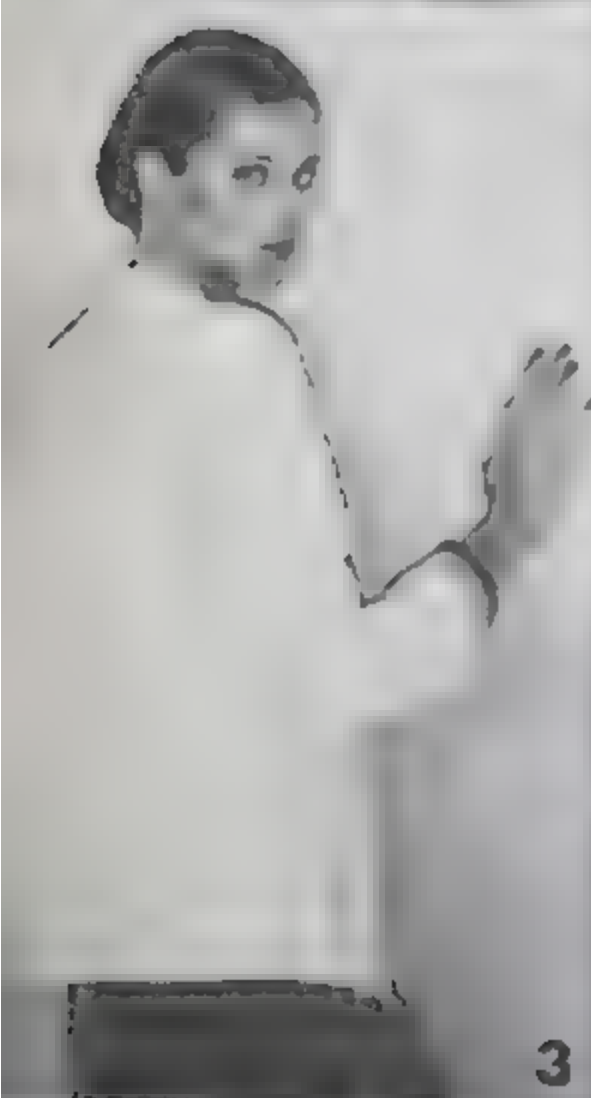
IN PERU

COOL



The most versatile covering: a thin raincoat

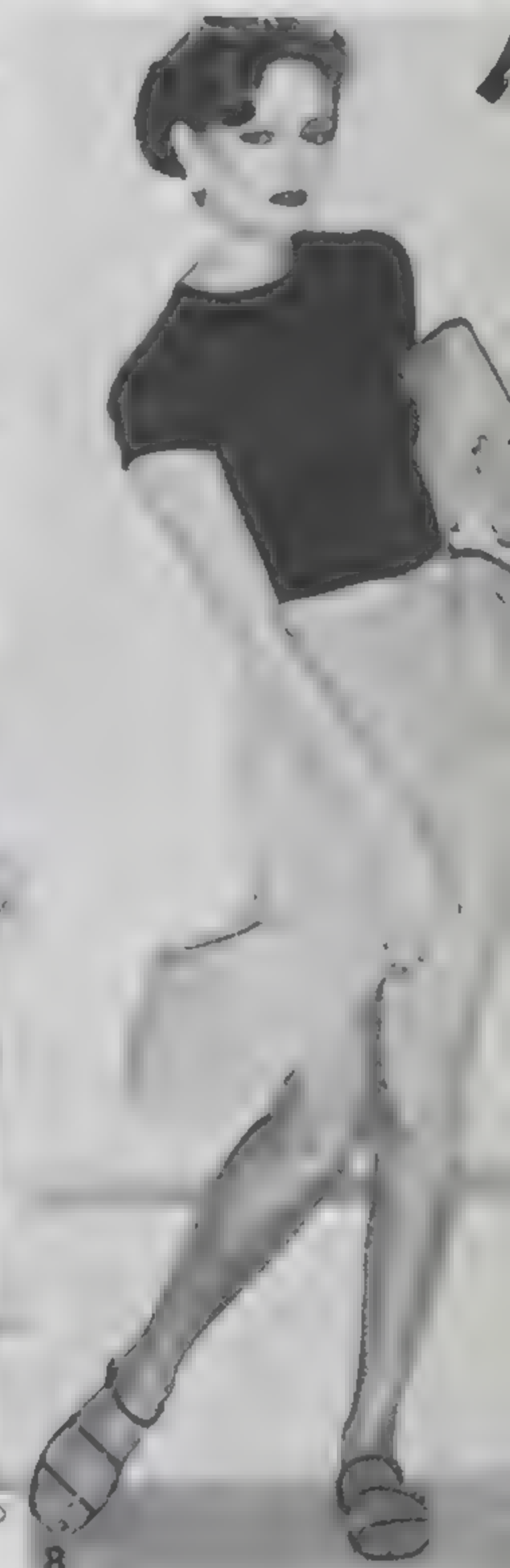
5. Key covering!—a thin raincoat to wear day and night. From John Anthony, the new narrow look of a trench in glazed cotton stripes.



The suit—key this summer

1. Easiest look of a summer suit: short-sleeved shirt-jacket, matching tan cotton skirt, white T-shirt underneath. Clovis Ruffin....2. This summer's must-have: the suit—Ralph Lauren's narrow unlined blazer, trouser-top skirt, short-sleeved shirt....3. The most delectable covering at night: Mary McFadden's little beige raw-silk jacket with tiny tucks in back....4. Perfect pieces-dressing: the classic crêpe de Chine shirt in vanilla and narrow front-wrap skirt in mocha poplin. Calvin Klein.

6. City-summer dressing: the tank-tunic in black cotton jersey with white piping, white belt, matching black skirt. Kasper for Joan Leslie....7. The sundress for town: black linen with a culotte skirt, bare strap back. Phyllis Sues of California....8. This summer's dress equivalent: classic black cotton T-shirt, sarong-wrap skirt in the prettiest black-and-white cotton print. Blassport.



ALBERTO RIZZO

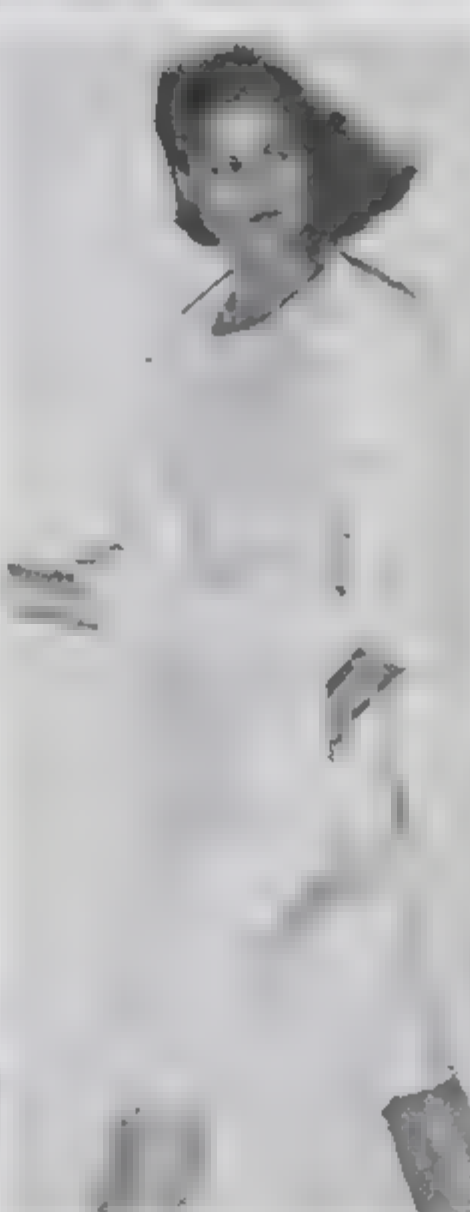
9. The perfect little summer pyjama: bare soft camisole top, soft drawstring pants in a wonderful rust-color silk crêpe de Chine. Betsy González for Sonata....10. The perfect pyjama covering: The kimono in cream silk crêpe de Chine. Scott Barrie for Barrie Sport.

11. The evening cardigan: white crêpe de Chine, red piping. Holly Lueders for Shu-Ba.

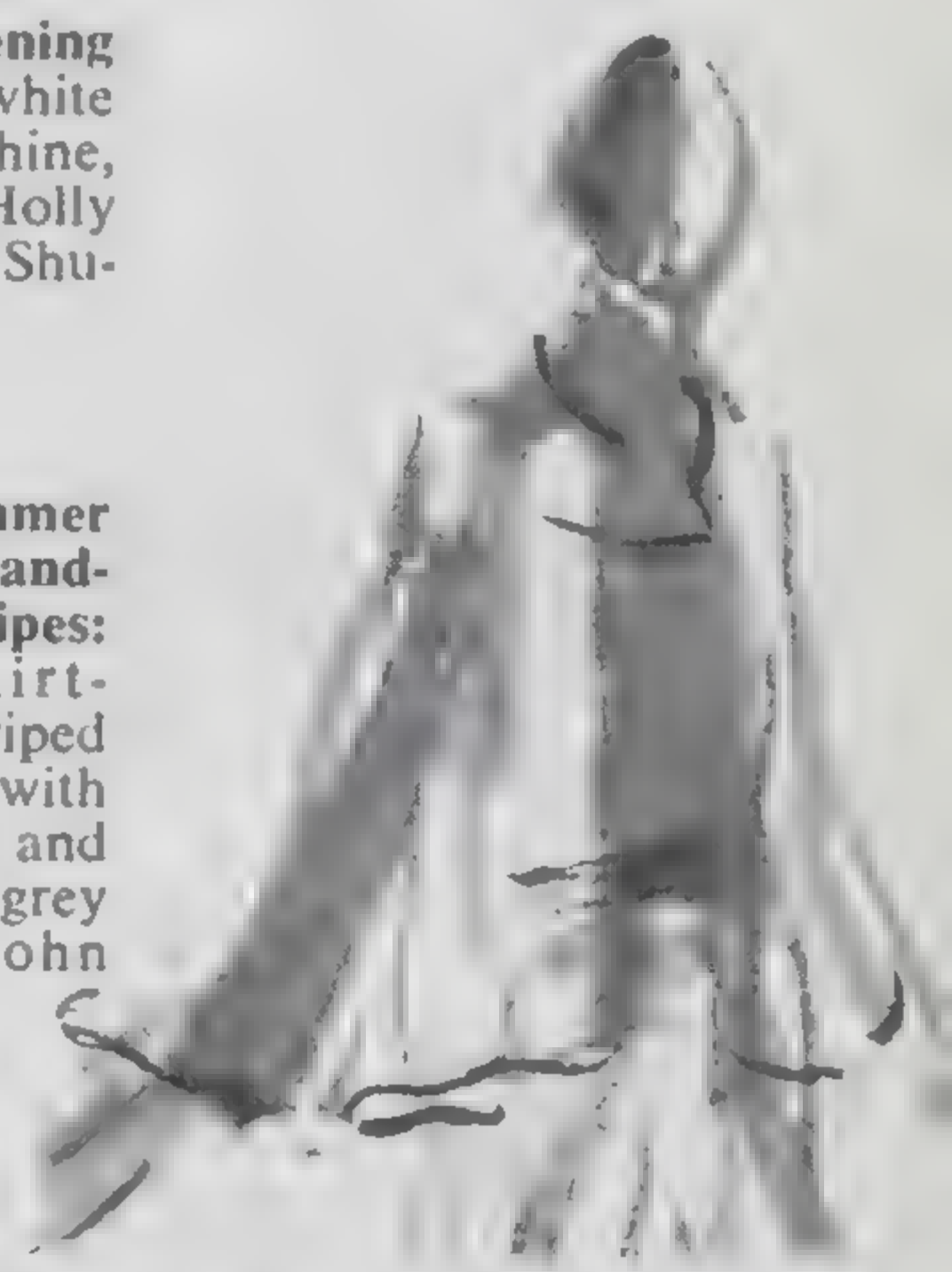
12. The summer suit in grey-and-white silk stripes: striped shirt-jacket, striped wrap-skirt with front pleats, and a little silky grey T-shirt. John Anthony.

9 10

JOE EULA



11



The pyjama...in crêpe de Chine

13. Beautiful easy-evening pyjama dressing: the most becoming shades of pink-and-beige silk crêpe de Chine: the striped collarband shirt with matching sash and narrow plaid pants. Valentino. Hair, Harry King; makeup, Way Bandy....Background: Santa Maria on Peru's Pacific coast.

Any-day-now dressing...
and for the non-heat-wave days to come

ACCESSORY AND STORE INFORMATION, NEXT TO LAST PAGE.

COOLER, COOLEST



14

The sandal for town this summer . . . 14. In dark-brown leather, with white stitching, flat heel, Garolini . . . And (15), light camel leather sandals from Delman.



16. Good beach sunglasses: grey lenses, thin wire frames. Renault International.



16

17

17. Summer naturals: woven hemp clutch bags—natural, natural-and-brown. Both, from Banana. . . 18. The barest evening sandal: the high-heel sandal that's merely two strips of silver snakeskin. Andrew Geller.



18

19. To have by the stack: 36" (a good all-around size) cotton squares in solids with pretty contrasting edges. Ruza Creations.



20. Delicious!—the classic soft, small leather clutch in Baskin-Robbins colors. Bottega Veneta. . . What to wear underneath: 21. The cool, pretty front-closing bra in beige stretch lace, matching pantie. 22. For the most smoothness: the molded bra in nude-beige. All, Vassarette.

ISHIMURO 20

21



The most beguiling accessory: fragrance. One of the newest—Guerlain's Parure—a lingering blend of plum and lilac, cypress and vetiver.

FRANCESCO SCAVULLO 22

165



As much as we love the summer thing of running around in a T-shirt and skirt, there are times—for a lot of women, a lot of the time—when that isn't enough. If you're in a big city, if you're going out to work, to lunch or dinner, or out for a big evening, you need clothes—summer or no summer. And the place to find them this summer is at Halston—he did the best, most rounded summer collection—something to answer every need. You'd love to have them all!...

1. **The top at Halston**—his best-selling crêpe de Chine shirt-tunic—luxurious, roomy—you'd love to own it in every color to wear with everything! Here, coral-red, over a narrow bias skirt in beige Fibranne. 2. **The Ultrasuede sundress**—it wouldn't be a Halston collection without Ultrasuede and it wouldn't be summer without a dress like this—a charming little apron of a dress in pale apricot, with an apricot crêpe triangle to shoulder-wrap. 3. **The perfect summer pants suit**—the simplest!—narrow jacket, narrow trousers in crisp white Fibranne. 4. **The most attractive suit in town**—Halston's clean beige-and-navy Fibranne print—easy jacket, narrow skirt, and the softest navy crêpe de Chine blouse. 5, 6. **A really pretty dinner dress**—always the hardest thing to find and Halston has two of them! (5) Narrow bias-cut beige silk shantung, with a narrow gold kid belt and an extra touch of bareness at the shoulder.... (6) Totally appealing!—his beige crêpe dinner dress with a small, flat collar, opened neck, gold kid at the waist. 7. **The allure of Halston for a big evening**: the sheer floaty print, the bareness, and the perfect covering: his halter-dress in yellow-and-white georgette, wrapped over the waist, plus matching shawl. 8. **A beautiful summer print and the narrowest dress at night**—straight-falling black-and-white georgette flowers, cut straight across the top and halter tied. 9. **All-out glamour!**—his peach crêpe de Chine jumpsuit, with a soft cowl neckline, small wrapped elasticized waist, and a smashing peach Ultrasuede pea-jacket to wear over it. 10. **Halston's T-shirt and skirt**—a knockout!—his key sarong skirt in a marvelous royal-blue silk and the smallest-fitting white crêpe de Chine T-shirt with little cap sleeves—simple and ravishing!

Another new Halston collection to enjoy—three luxurious skin care products scented with the sensuous, unmistakable Halston fragrance: Perfumed Bath Oil, Perfumed Milk Bath, and Body Lotion. Hair, both pages, by Christiana.



Summer at Halston —the best!

FASHION DETAILS AND STORES ON NEXT TO LAST PAGE

JACQUES MALIGNON



People

ARE TALKING ABOUT

Sorting out—this Presidential, Bicentennial year—candidates and values, with all political hands pushing choices for the climacterics next July in New York City, next August in Kansas City, Mo. . . . The Patty Hearst guilty-on-all-counts aftermath, with more in-court times to come, and a TV docu-drama remulling of the farrago, produced by the nuance-trappers who gave us “The White House Transcripts” and “The Watergate Cover Up Trial.” . . . Pretty parties in pretty unexpected places, like the dinner for eight held in Madderlake, a bosky, new-in-Manhattan flower and plant shop whose three

proprietors cook it, dish it out with invention, style. . . . The all-out emergence of women as prime news: what they do, how they do it. Even what they wear makes news-magazine cover stories. . . . The give-'em-the-boot treatment for the heart-attacked. Patients' legs are plastic-booted, boot inflated to patient's heart-beat rhythm. Result: mortality rate from coronaries on the decrease.

HOW TO BE WELL-DOGGED

The come back and back again career of leggy Ann-Margret who's parlayed an elegant gawkiness, brass-plated shyness, high-strung good looks, and a high-talented indestructibility into indefatigable stardom. Now she's making movies with Claude Chabrol, Tony Richardson; whooping up TV screens as Aimee Semple McPherson; and wowing Miami—collecting awards as other girls collect knock-offs of designer bags. “When I first started in films,” A-M says, “I was everybody's girl next door. Then I became the bad girl next door. It's taken me all these years and a lot of hard work to prove what I've known all along . . . that I am an actress.” . . . The sure, sane art might of noble Betty



ANN-MARGRET
High-fly and talented

Parsons, who, in her recent Thirtieth Anniversary exhibition, showed artists of her gallery's first ten years—Hofmann, Newman, Pollock, Rothko, Steinberg are some of the glories—and demonstrated again her pure passion for art, her prescience. . . . Jack Russell, not an eighteenth-century highwayman but a small, entirely lovable black and tan (sometimes white and black), pointy-eared, big-toothed terrier who's come from Ireland and England to increasing U.S.A. popularity. Mrs. Alan Manning says her Jamie “barks with a brogue.” . . . The increase in obscene telephone calls, even spreading to check-in, check-out school library desks, and the doyenne of one of these who, absent when an O.C. came, later murmured wistfully, “Will he call back?” . . . Movie Westerns, and the most unexpected stars of them all, Jack Nicholson and Marlon Brando in “The Missouri Breaks,” in which Oscar-winner Jack cattle-rustles while the Brando guns-for-hire. Says Nicholson, “I was up very early in the morning when I worked with Marlon Brando. It was like a first trip to New York. Marlon's still the greatest actor in the world.”

NIGHT SIGHTS: NEW REGIME REGIME

“Yankee Doodle” whipped to a crazy gang frenzy by song-zany Paul Jabara, whom Gore Vidal calls “Irving Beirut.” On this happy “Bicentennial” single, police whistles shrill; girls chant, “Yankee Doodle keep it up!” while Jabara rolls out the old-time words joyously. . . . Health foods, given a non-cultist look, taste at Fruity's, Manhattan's newest where-to-eat pure, simple, and lovely—and seen doing just that, there: Bette Midler, John Lennon, that yogurt-savoring crowd. . . . The “Wild Beasts,” Fauves, a revaluating 100-painting exhibit at Manhattan's Museum of Modern Art where throngs of viewers are eye-blasted by torrents of color, exhilarated by the whirlwind energies of Matisse, Derain, Vlaminck. . . . Régine's in New York, to which le tout Nouvelle York aspires—to dance, to eat deliciously, to while luxuriously away; and this explanation of the red-haired international nightclub trend-setter's tremendous success, “She's a sort of hypnotist. She does it with mirrors, sound, light. She's a serpent charmer. She knows precisely how to put social cobras into a trance. Régine's will be the best spectator sport in town.” . . . Cabbage, served the de la Renta way—pureed, mated with soaked bread, baked into a lightly crusted, mousse-y, light brown, delectable *Gugelhupf*.

WORLD'S OLDEST WALLFLOWER

French movies, a flood of them, quietly seeping into American houses, revealing constellations of actors, old and new, playing everyday French people devastatingly, as in *Vincent, François, Paul and the Others* in which the star names include newcomer Gérard Depardieu, a slow-burn boy with a face that would have delighted Fernand Léger. . . . Longevity and the workmen who, removing medieval paintings from an English abbey's wall, found, plastered inside, a perfectly preserved rose more than 800 years old.—LEO LERMAN

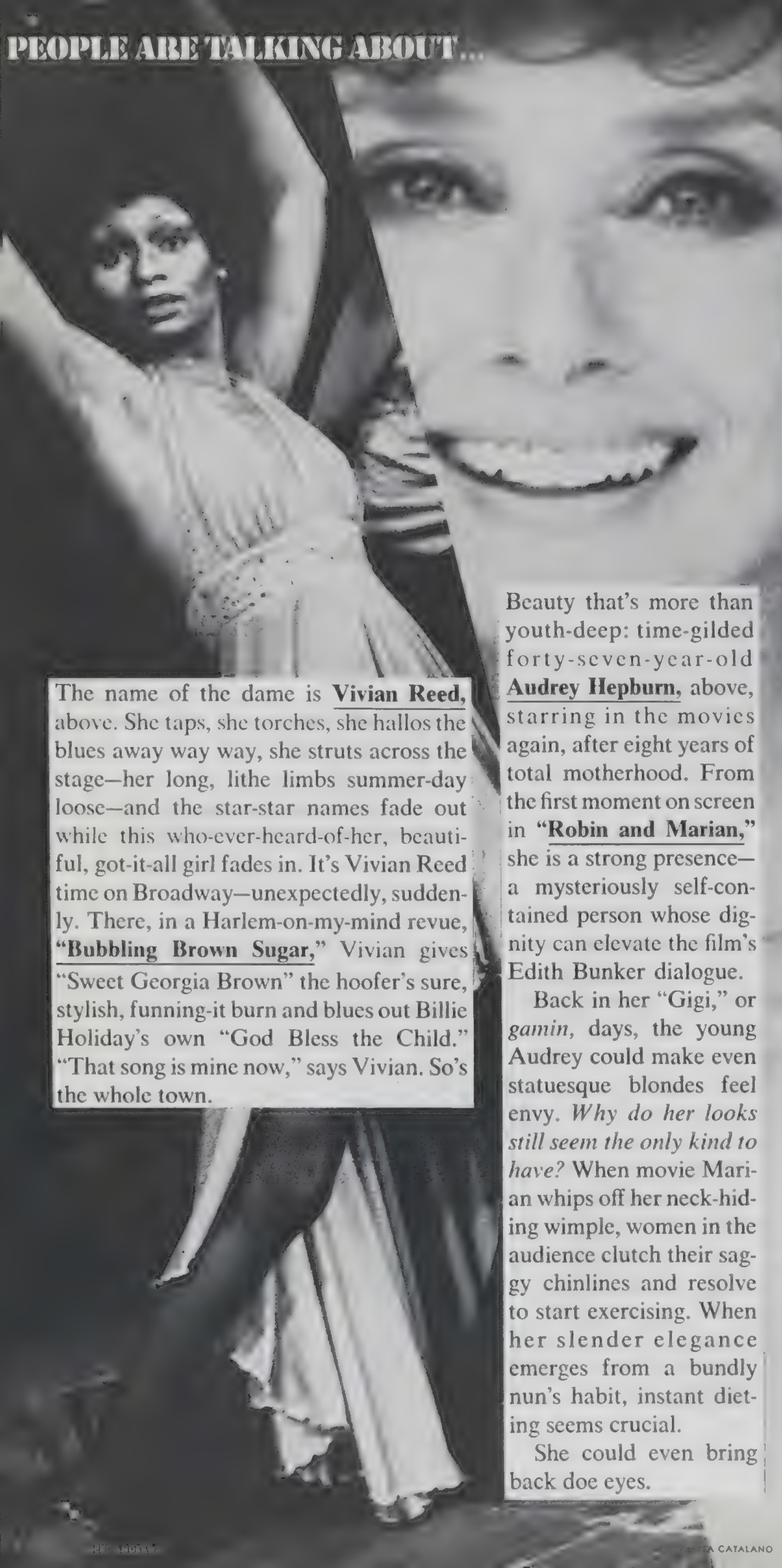
Woodward and Bernstein, Redford and Hoffman. W. & B. did not invent investigative reporting but made it their own when they crashed Watergate, bonanza-ed it with their book “**All the President's Men.**” Below, the “two won't-quit reporters,” Woodward, left, Bernstein, right, in a photograph taken for *Vogue* in 1973, the same year Redford met them, gave them advice on their projected book.

Now W. & B.'s “President's Men” is a honed-to-truth movie with courageous Robert Redford, above, as Woodward. Redford decided to make this remarkable movie, lined up the director Alan J. Pakula and other co-workers including Dustin Hoffman, right, as Bernstein. For Rex Reed's rave review, see page 92.

And, just out: the newest W. & B. revelatory, “**The Final Days,**” a hard-nosed probe into the last frenzied moments of the Nixon Administration. “It's a book,” Woodward and Bernstein told *Vogue*, “about Washington and the way it works; about being inside the President's office, inside the Sec. of State's office, inside the family quarters. . . . In some ways, the book is a morality play. The first half of the book shows the President and the people around him desperately trying to keep him in office; the second half shows the same people dealing with the consequences of these actions. Only at this point do they come to the reluctant conclusion that Mr. Nixon is no longer a viable President.”



PEOPLE ARE TALKING ABOUT...



The name of the dame is **Vivian Reed**, above. She taps, she torches, she hallos the blues away way way, she struts across the stage—her long, lithe limbs summer-day loose—and the star-star names fade out while this who-ever-heard-of-her, beautiful, got-it-all girl fades in. It's Vivian Reed time on Broadway—unexpectedly, suddenly. There, in a Harlem-on-my-mind revue, "**Bubbling Brown Sugar**," Vivian gives "Sweet Georgia Brown" the hoofer's sure, stylish, funning-it burn and blues out Billie Holiday's own "God Bless the Child." "That song is mine now," says Vivian. So's the whole town.

Beauty that's more than youth-deep: time-gilded forty-seven-year-old **Audrey Hepburn**, above, starring in the movies again, after eight years of total motherhood. From the first moment on screen in "**Robin and Marian**," she is a strong presence—a mysteriously self-contained person whose dignity can elevate the film's Edith Bunker dialogue.

Back in her "Gigi," or *gamin*, days, the young Audrey could make even statuesque blondes feel envy. *Why do her looks still seem the only kind to have?* When movie Marian whips off her neck-hiding wimple, women in the audience clutch their saggy chinlines and resolve to start exercising. When her slender elegance emerges from a bundly nun's habit, instant dieting seems crucial.

She could even bring back doe eyes.

THE FALLS AND RISE OF CHEVY CHASE

Something funny is going on these Saturday nights. On TV. It must be subversive.

The trip's familiar, but it's not a Ford, it's a Chevy — **Chevy Chase**, TV's newest answer to the comedy crisis, a thirty-two-year-old gag writer turned star and weekly stumbler on "**NBC's Saturday Night**."

"Saturday Night," after seven months on the tube, is proving that a flip, razor-edged revue can make it in the laughless muck pile of Norman Lear sit-coms and election-year inanities. Brought live and bared of canned laughs—with both funny goof-ups and awful silences when a skit bombs out — the show's ninety minutes are fast, risk-filled, in-





ordinately cheering. For the network that once peddled Johnny Carson retreads in that time slot, "Saturday Night" now pulls in five million households, two million more than "The Best of Tonight." To a 30's-and-younger generation, the '76 place to be late Saturday night is in front of the Sony portable with a bottle of cheap Chablis and Chevy Chase.

Chase's instant appeal seems almost accidental; he originally signed on just as a "Saturday Night" staff writer. Today, he's also an on-screen comedy explosion. His tumbles set off bellylaughs; his "fall of the week" now begins each show. The sweet-faced mug goes from sassy to deadpan to Buster Keaton rubbery. "I've known how to fall down

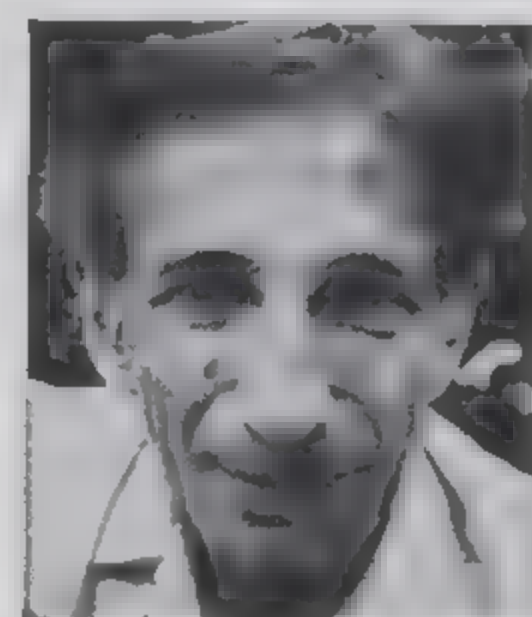
for years," says Chevy. "I feel as if I could go out a window and not get hurt. I know that's not true, ultimately; so I'm not about to try it."

Chevy Chase evokes visions of every aging preppy who's lost money for you at Merrill Lynch—tidy brown hair, overdone dimple, wide-eyed sincerity. The name is real, the connection to suburban Maryland nonexistent. Chevy was a kid from Woodstock who went the entire entertainment trip: assorted rock groups; writing for "Mad" magazine, "Groove Tube," the "National Lampoon"; Off-Broadway stage spots in "Lemmings." On to L.A. and TV-writing stints: an Alan King special and the disastrous short-lived return (Continued on page 209)

PEOPLE ARE TALKING ABOUT...

Pain: is it good for you?

BY IVAN ILLICH



This man, Ivan Illich, has a penetrating eye; he sees our modern doctor worship as the dangerous false religion of the twentieth century

EDITOR'S NOTE: *Ivan Illich says things in print that others only discuss in private. Historian, philosopher, and theologian, this Austrian-born European-of-the-world holds strong and original views. In his scholarly new book, Medical Nemesis (Pantheon, this month), the man who in 1971 advocated De-Schooling Society (Harper & Row) now warns us against iatrogenesis: disease caused by doctors.*

We have, in Illich's view, put our faith in scientific gods; but doctors cannot heal many of those depending on their "miracles." Instead, Illich says, the overweening power of the medical establishment is making people sick, making their lives poorer. Deeply political, Illich sees a soulless medical machine processing workers for the sake of the industrial complex. He advocates, not malpractice suits, but new ways of thinking about our bodies.

So well foot-noted that some pages have only a few lines of text and written in the language of academe, Medical Nemesis needs a slow, careful reading—and the reader may feel a constant need for rebuttal. In the following chapter (sans foot-notes), Illich discusses a basic problem: dealing with pain.

When cosmopolitan medical civilization colonizes any traditional culture, it transforms the experience of pain. The same nervous stimulation that I shall call "pain sensation" will result in a distinct experience, depending not only on personality but also on culture. This experience, as distinct from the painful sensation, implies a uniquely human performance called *suffering*. Medical civilization, however, tends to turn pain into a technical matter and thereby deprives suffering of its inherent personal meaning. People unlearn the acceptance of suffering as an inevitable part of their conscious coping with reality and learn to interpret every ache as an indicator of their need for padding or pampering. Traditional cultures confront pain, impairment, and death by interpreting them as challenges soliciting a response from the individual under stress; medical civilization turns them into demands made by individuals on the economy, into problems that can be managed or produced out of existence. Cultures are systems of meanings, cosmopolitan civilization a system of techniques. Culture makes pain tolerable by integrating it into a meaningful setting; cosmopolitan civilization detaches

pain from any subjective or intersubjective context in order to annihilate it. Culture makes pain tolerable by interpreting its necessity; only pain perceived as curable is intolerable.

A myriad virtues express the different aspects of fortitude that traditionally enabled people to recognize painful sensations as a challenge and to shape their own experience accordingly. Patience, forbearance, courage, resignation, self-control, perseverance, and meekness each express a different coloring of the responses with which pain sensations were accepted, transformed into the experience of suffering, and endured. Duty, love, fascination, routines, prayer, and compassion were some of the means that enabled pain to be borne with dignity. Traditional cultures made everyone responsible for his own performance under the impact of bodily harm or grief. Pain was recognized as an inevitable part of the subjective reality of one's own body in which everyone constantly finds himself, and which is constantly being shaped by his conscious reactions to it. People knew that they had to heal on their own, to deal on their own with their migraine, their lameness, or their grief.

The pain inflicted on individuals had a limiting effect on the abuses of man by man. Exploiting minorities sold liquor or preached religion to dull their victims, and slaves took to the blues or to coca-chewing. But beyond a critical point of exploitation, traditional economies which were built on the resources of the human body had to break down. Any society in which the intensity of discomforts and pains inflicted rendered them culturally "insufferable" could not but come to an end.

Now an increasing portion of all pain is man-made, a side-effect of strategies for industrial expansion. Pain has ceased to be conceived as a "natural" or "metaphysical" evil. It is a social curse, and to stop the "masses" from cursing society when they are pain-stricken, the industrial system delivers them medical pain-killers. Pain thus turns into a demand for more drugs, hospitals, medical services, and other outputs of corporate, impersonal care and into political support for further corporate growth no matter what its human, social, or economic cost. Pain has become a political issue which gives rise to a snowballing demand on the part of anesthesia consumers for artificially induced insensibility, unawareness, and even unconsciousness.

Traditional cultures and technological civilization start from opposite assumptions. In every traditional culture the psychotherapy, belief systems, and drugs needed to withstand most pain are built into everyday behavior and reflect the conviction that reality is harsh and death inevitable. In the twentieth century dystopia, the necessity to bear painful reality, within or without, is interpreted as a failure of the socio-economic system, and pain is treated as an emergent contingency which must be dealt with by extraordinary interventions.

The experience of pain that results from pain messages received by the brain depends in its quality and in its quantity on genetic endowment and on at least four functional factors other than the nature and intensity of the stimulus: namely, culture, anxiety, attention, and interpretation. All these are shaped by social determinants, ideology, economic structure, and social char-

Do chemical pain-killers threaten our humanity by destroying the intimate experience of suffering? Illich's answer: "Pain-killing turns people into unfeeling spectators of their own decaying lives"

acter. Culture decrees whether the mother or the father or both must groan when the child is born. Circumstances and habits determine the anxiety level of the sufferer and the attention he gives to his bodily sensations. Training and conviction determine the meaning given to bodily sensations and influence the degree to which pain is experienced. Effective magic relief is often better provided by popular superstition than by high-class religion. The prospect which is opened by the painful event determines how well it will be suffered: injuries received near the climax of sex or that of heroic performance are frequently not even felt. Soldiers wounded on the Anzio Beachhead who hoped their wounds would get them out of the army and back home as heroes rejected morphine injections that they would have considered absolutely necessary if similar injuries had been inflicted by the dentist or in the operating theater.

As culture is medicalized, the social determinants of pain are distorted. Whereas culture recognizes pain as an intrinsic, intimate, and incommunicable "dis-value," medical civilization focuses primarily on pain as a systemic reaction that can be verified, measured, and regulated. Only pain perceived by a third person from a distance constitutes a diagnosis that calls for specific treatment. This objectivization and quantification of pain goes so far that medical treatises speak of painful diseases, operations, or conditions even in cases where patients claim to be unaware of pain. Pain calls for methods of control by the physician rather than an approach that might help the person in pain take on responsibility for his experience. The medical profession judges which pains are authentic, which have a physical and which a psychic base, which are imagined, and which are simulated. Society recognizes and endorses this professional judgment. Compassion becomes an obsolete virtue. The person in pain is left with less and less social context to give meaning to the experience that often overwhelms him.

The history of medical perception of pain has not yet been written. A few learned monographs deal with the moments during the last 250 years in which the attitude of physicians towards pain changed, and some historical references can be found in papers dealing with contemporary attitudes towards pain. The existential school of anthropological medicine has gathered valuable insights into the development of modern pain while tracing the changes in bodily perception in a technological age. The relationship between the

medical institutions and the anxiety suffered by their patients has been explored by psychiatrists and occasionally by general physicians. But the relationship of corporate medicine to bodily pain in its real sense is still virgin territory for research.

The historian of pain has to face three special problems. The first is the profound transformation undergone by the relationship of pain to the other ills man can suffer. Pain has changed its position in relation to grief, guilt, sin, anguish, fear, hunger, impairment, and discomfort. What we call pain in a surgical ward is something for which former generations had no special name. It now seems as if pain were only that part of human suffering over which the medical profession can claim competence or control. There is no historical precedent for the contemporary situation in which the experience of personal bodily pain is shaped by the therapeutic program designed to destroy it.

The second problem is language. The technical matter which contemporary medicine designates by the term "pain" even today has no simple equivalent in ordinary speech. In most languages the term taken over by the doctors covers grief, sorrow, anguish, shame, and guilt. The English "pain" and the German "Schmerz" are still relatively easy to use in such a way that a mostly, though not exclusively, physical meaning is conveyed. Most Indo-Germanic synonyms cover a wider range of meaning: bodily pain may be designated as "hard work," "toil," or "trial," as "torture," "endurance," "punishment," or more generally, "affliction," as "illness," "tiredness," "hunger," "mourning," "injury," "distress," "sadness," "trouble," "confusion," or "oppression." This litany is far from complete: it shows that language can distinguish many kinds of "evils," all of which have a bodily reflection. In some languages bodily pain is outright "evil." If a French doctor asks a typical Frenchman where he has pain, the patient will point to the spot and say, "J'ai mal là." On the other hand, a Frenchman can say, "Je souffre dans toute ma chair," and at the same time tell his doctor, "Je n'ai mal nulle part." If the concept of bodily pain has undergone an evolution in medical usage, it cannot be grasped simply in the changing significance of any one term.

A third obstacle to any history of pain is its exceptional axiological and epistemological status. Nobody will ever understand "my pain" in the way I mean it, unless he suffers the same headache, which is impossible, because he is another person. In this sense "pain" means a break-

(Continued on page 203)

Doctor's Corner

PAIN CONTROL

News from
the Mayo Clinic

PHOTOGRAPH OF SIMULATED ACUPUNCTURE TREATMENT

BY GAY HART GAINES

At the Mayo Clinic in Rochester, Minnesota, the Pain Clinic and The Pain Management Center are grappling with the problems of chronic pain. Prior to admittance to either unit, patients must undergo a thorough physical examination by Mayo Clinic doctors.

Since establishing the Pain Clinic two years ago, Josef Wang, M.D., and Lee Nauss, M.D., have been overwhelmed with applicants. In the year 1974-1975, Dr. Wang treated 660 patients. David Nelson, M.D., has recently joined the team to assist with the work load.

"Josef Wang has a 100 percent commitment to pain," said Richard Theye, M.D., chairman of the department of anesthesiology, "and is doing something that was not otherwise available here. His patients are among the most grateful you see."

The Pain Clinic is focusing its attention on regional nerve-block therapy and acupuncture. I was invited to watch both procedures.

The first was nerve-block treatment called an epidural. Three previous surgeries had not relieved the patient's low back pain. "She probably has some nerve irritation partly due to scar tissue," explained Dr. Nauss.

A needle was inserted into the painful area and an anesthetic and steroid combination injected into the epidural space. Pain is not felt if the treatment works because nerve transmission of pain from the back to the brain has been interrupted. Some patients experience relief long after the medicine has been metabolized out of the system.

Nerve-block treatment is a conventional, widely accepted form of therapy—acupuncture is not. Still unorthodox in Western medicine, it has been cautiously introduced, but to some, it smacks of sorcery.

"People are very realistic," said the optimistic Dr. Wang. "If the treatment is effective, they couldn't care less why."

When pain's point of origin is unknown, acupuncture might be suggested. "Ninety-five percent of the meridian points [points where needles are inserted] in a traditional Chinese acupuncture chart superimpose the nerve fibers," Dr. Wang pointed out. This method also interrupts pain signals by electrically stimulating nerves.

The patient was awake, lying on her stomach. Ten very fine needles were inserted close to or on top (Continued on page 208)

"A Month in the Country"—not Turgenev's worldly, older-woman-obsessed-with-younger-man mid-nineteenth play but Sir Frederick Ashton's fraught ballet version of it. Set to Chopin early pieces, danced by glorious British ballerina **Lynn Seymour**, above, as the hapless "older" woman in love with her children's tutor, Ashton's "Month" became the pash-smash of the British **Royal Ballet's** recent London season, is the romantically noble surprise of their American tour.

Paul Poiret, the early-twentieth-century French fashion revolutionary, whose designs helped shape the modern sensibility while vanguarding Chanel's approach to body-free dressing. The gorgeousness of Poiret (example above) will be on view in a sumptuous exhibit in Manhattan's Fashion Institute of Technology—first Poiret retrospective America's ever seen.

LESLIE SPATT



When Horst P. Horst came to fashion-photographer fame in the 1930's, he was a tough-kid charmer from Germany, with an instinctive and architectural understanding of what made a dress come beautifully alive. For some forty years—his entire career has been with Condé Nast magazines—Horst, as he is lovingly known to duchesses, U.S.A. Presidents' wives (he photographed five), internationals young and old, has been a success, focusing his lens now more on fashions in living than on fashion itself. Above, Horst in the postwar '40's, photographed by Cecil Beaton against Christian Bérard's Horst portrait. Right, typically Horst 1939: this modern-baroque photograph for *Vogue*—the model is Lisa Fonssagrives, now Mrs. Irving Penn.

BY
BARBARA ROSE

When Condé Nast, the legendary publisher of *Vanity Fair* and *Vogue*, hired leading European photographers—Cecil Beaton, Edward Steichen, Man Ray, and Horst—to work for his New York magazines in the 'thirties, he brought a new sophistication to this side of the Atlantic. He also gave a new dimension to fashion photography, for these men were more than mere recorders of passing mode—they were artists.

In today's context of enthusiasm for camera work, we are suddenly realizing that a considerable number of the best photographs of the 'thirties and 'forties were taken for fashion magazines, which permitted the artist to compose a picture with a deliberateness and calculation that were not possible for the action or news photographer. Because of this, fashion photography became one of the last manifestations of "pictorial" photography—an art based on the concepts of design inherited from the fine art of painting rather than on the

idea of naturalistic documentation that stresses the slice-of-life rather than the slice-of-art.

By now, Edward Steichen has been established as one of the giants of photography; Man Ray, who worked for *Vanity Fair*, has had numerous retrospective shows including his fashion work; and Beaton has become world-renowned for his elegant and witty portraits and interiors. Now, with the exhibition of his photographs of the 'thirties through the late 'fifties (at the Sonnabend Gallery in New York, May 15 to June 5), we see Horst among the ranks of those who transformed the human face, the human body, into highly stylized esthetic objects through the artifice of fashion photography.

Like Steichen and Beaton, Horst was able to satisfy Mr. Nast's demand for absolute technical perfection. Later, he complained about the stringent limitations imposed on *Vogue* photographers, who envied the freedom of the photo-journalists snapping away with lightweight cameras and 35-mm. film. *Vogue's* photographers were forced, instead, to confine them-

Horst



in Fashion

selves to the cumbersome 8" x 10" cameras that still produce the sharpest images—apparently because of Nast's exigent requirements for detail. (In a memoir, Horst has said that Vogue could never hire a woman photographer in those days because of the weight of the equipment required.)

Today, of course, all this has changed: photographs by women are seen in Vogue; and fashion photography has taken on the informality of the snapshot, keeping pace with the increasingly swift tempo of modern life, which has brought with it not only the democratization of photography but also the democratization of fashion. The magnificent detail, the marvelous close-up enlargement made with the 8" x 10" view camera has gone the way of the exquisite detail of *couture* itself. Perhaps both were too expensive, or at least it must seem so today—too much a part of a class structure that has been radically altered to give more of the good things in life to the many and fewer of the rare pleasures to those at the top.

But, in the early 'thirties, when Horst left the studio of the architect Le Corbusier—where he worked as an apprentice—to become the intimate of duchesses and dancers, of snobs and heroes, of Chanel and Gertrude Stein, high society was giving itself a farewell party that lasted a decade—one that we may now relive in Horst's evocative photographs of that era. World War II ended the last Proustian round of salon visits, tea parties, and masquerade balls that Horst recorded in his socially incisive, classically composed photographs of the 'thirties.

In America, there were no daring aristocrats ready to believe that life was art to the extent of being prepared to devote their lives and fortunes to the social graces, including fashion, manners, dances, and conversation. The "best" people became politically or culturally *engagés* or so private that they were not to be seen in photographs; and claims that life *was* art were destroying any purpose in trying to create a life that was a work of art.

When World War II ended, Peggy Guggenheim and the Surrealists trooped back to Europe; and Horst gave up his U.S. Army sergeant's stripes to continue to photograph fashion in a manner that had been prescribed by Condé Nast, who had intuited that American style would be casual, informal, and spontaneous—as opposed to the cold, aristocratic formality of European manners and attitudes.

Steichen and Beaton were never comfortable with the "new look" of the 'forties and 'fifties.

(Continued on page 208)

PEOPLE ARE TALKING ABOUT

Kimono, forty-three superb works of antique Japanese art, sent from Osaka to Manhattan's Japan House Gallery to be exhibited throughout early summer. Below, a yellow silk crêpe kosode—"small sleeves": we show half of this kimono. It's an incredible arrangement of brown checks surmounting an autumnal vista of falcons, frost-flamed maples, waterfalls.



Fred Astaire and Gene Kelly, above — those so-easy-to-loves—singing, dancing, hosting a big, warm, puffy cinematic patchwork quilt — a second batch of moon-June MGM musical numbers feather-stitched into "**That's Entertainment, Part 2**," U.S. Bicentennial opener for the Cannes Film Festival.

What
to do
about
your
memory:

For

Can't remember
your best
friend's
birthday?
There may be
a reason....
Some things
in life are
not worth
storing up...
others,
recalled, can
do you harm.
Learn how
and what to
forget, now

A strong memory is commonly coupled with infirm judgment."—Montaigne

I'm the last person in the world who needs a memory course. My memory is flawless, like that of a computer, but, in some distressing way, horribly indiscriminating. It's not that I can't remember things—I remember everything—but my memory's so unselective, like a net coming up to the surface with a ton of fish, most of them inedible.

All right, I have a good memory. But, I keep asking myself, what is it *for*? Only the other day, I was remarking to myself on the almost incredible amount of historical trivia that I have

grew up; a night on the beach at Montauk, with the sound of the waves and the fog coming in, when I was in love. . . .

Yet, increasingly, I'm growing distrustful of my memory, and of memory in general. Memory, when all is said and done, is capable of being a *selective* tool; and I have recently been practicing the rather more difficult "art of forgetting."

In the first place, there is a great advantage to forgetting all those things that disturb us and spoil our lives. How much of our pleasure in the present is marred by our memory of past ills, sufferings, and grievances? We have to learn how to erase the tape of our memory if we're going to live and function without being

variably better—for one of the oddities of memory is that the past usually seems better than it really was. The world is divided into Memory-people and Present-people; and, though for years I've been an M-person, I think the P-people are having a better time, and getting more done.

A friend of mine, James Sinclair, a successful photographer and publisher, has been attending a memory course, and has bought, read, and studied every book on memory, memorizing (of course) the tricks of Harry Lorayne. He racks his brain to find mnemonic devices to help him remember names and faces (James Silberman=Silver man, he has a silver tie clip, the tie clip will remind me—that's the kind of thing Harry invents); he juggles with numbers to find a memorable key; his mind has become a kind of crossword puzzle in which everything is a clue to something else.

But what a waste of effort! Why not simply *admit* that we don't remember, and stop worrying about it. In fact, as I recommended to Jim, why not take it a step farther and learn the joys of forgetting?

Practically speaking, I think most of us would feel better (and perform better) if we gave up on memory for a lot of life's trash. A well-organized list of telephone numbers is better than straining oneself to remember things that can just as well be written down. I now carry a small card in a plastic case, with the numbers I might possibly need to use, and what a release it is not to make the effort anymore!

Obviously, almost everyone needs a memory list; in fact, it's difficult for most people to function without one. It is helpful to divide any such list into priorities, so that one knows which tasks to take on first. But I have a more sophisticated approach: I place every item on my list in its order of importance; and, if an item sinks to the bottom more than three days running without my having done anything about it, I forget it—it's clearly something I'm not going to get done, and probably not important.

Nor am I convinced that a good memory is necessary in business, or even desirable. The first lesson of business after all is that decisions should not be based on what people *remember*; every competent executive knows how important it is to go back and get the facts on paper before acting on anything. I am never willing to accept what people remember, since experience has taught me that what we remember about a contract, for example, is very often at variance with what it actually says.

What's more, people have a

great ego involvement with their memories and are peculiarly stubborn in arguing for their own remembered versions of the facts. Time and again, I've heard an executive at a meeting say, "We don't need to look all that up, for God's sake, it's a waste of time—I remember it perfectly," only to find when the actual documents are produced that they contain all sorts of things everybody has forgotten.

As my friend Richard Snyder (the dynamic president of a major publishing house) says, "You have to overcome people's reluctance to look things up. It's not just that looking things up is a chore, it's also that most people really do believe they have good memories, when in fact they don't. Good management means dealing with facts, not with what people *think* they remember."

It is always best to use one's memory, I think, as a kind of back-up system, rather than relying on it completely to guide us through a difficult world. The first step in learning to control memory is to stop making an ego-game of it and to admit memory's fallibility. A good way of beginning, though difficult for most people to do, is to admit quite frankly that we forget names and faces.

Instead of straining ourselves ("It's on the tip of my tongue, I *know* him, what's he going to think of me?"), or greeting people with a panicky "Hi," in the hope that the whole issue can be shelved, simply practice saying, "You'll think it extraordinary, but I can't remember your name at all, so would you please say it clearly so I won't forget it again?" This may be considered rude by some people, but most are more than understanding, since their own memories are unlikely to be any better.

As for rudeness, there is no law compelling us to remember the names of people we seldom see and care less about, and the world will hardly come to an end because we have stopped trying. With a little practice, we can at least gain a reputation for frankness and honesty; and we are likely to have a better relationship (or conversation) with someone when we have asked his name than when our minds keep asking "Who is he?" while we desperately try to find out. Everybody knows how awful such conversations can be, particularly at cocktail parties ("How nice to see you, let me see, when did we last meet . . ."), where it is often possible to speak to someone we "know" (or who appears to know us) for ten minutes or more without eliciting the clues we're looking for. The

(Continued on page 207)

get it

BY
**MICHAEL
KORDA**

stored in my mind; and I had this odd, awesome feeling that when I die it will all be lost. And, on the other hand, who cares? Who needs to know the date of the battle of Lepanto (October 7, 1571), George III's comment on having to buy back his son's indiscreet love letters ("I wish I was eighty or ninety or dead"), or the height of the Eiffel Tower (984 feet)? I don't say, mind you, that memory doesn't provide pleasure of a certain kind. It's amusing enough to remember and to recite poetry and to summon up odd bits of knowledge; but, essentially, it's a way of wasting time.

Personal memories are in a somewhat different category: like Proust's *madeleine*, they haunt us endlessly; and, indeed, our personalities are no more than the sum total of our memories and intentions. In psychoanalysis (at any rate in the "classical" Freudian kind), the patient hardly does more than to unravel his or her memories at great length—to spread them out, as it were—in the hope of discovering the crucial moment when everything went wrong.

Personally, I am addicted to such memories. I love to recall places, scenes, rooms, incidents: Antibes in the heat of the summer, with the noise of the locusts vibrating in the still air; the sound of ripe guavas falling to the ground in the garden of our house in Beverly Hills, where I

haunted by the past.

I knew a man, for example, who launched himself on a life of "liberated sexuality" after several years of a failing marriage and a bitter divorce (is there any other kind?). A successful television executive, handsome, charming, and intelligent, Ted was, as he put it, "ready to live." He was persuasive, seductive, affectionate, understanding, in every way formed to be a lover; but, every time he actually went to bed with a woman, his mind and his memory took over, and the result was a series of humiliating experiences in impotence.

"It's strange," Ted said, "love and lust are present; then, as I'm taking off my clothes, I start remembering my marriage, and—zap!—that's it! It's as if something triggered my memory, and all the old angst comes flooding back into the cortex, or wherever it goes, and I'm wiped out. . . ."

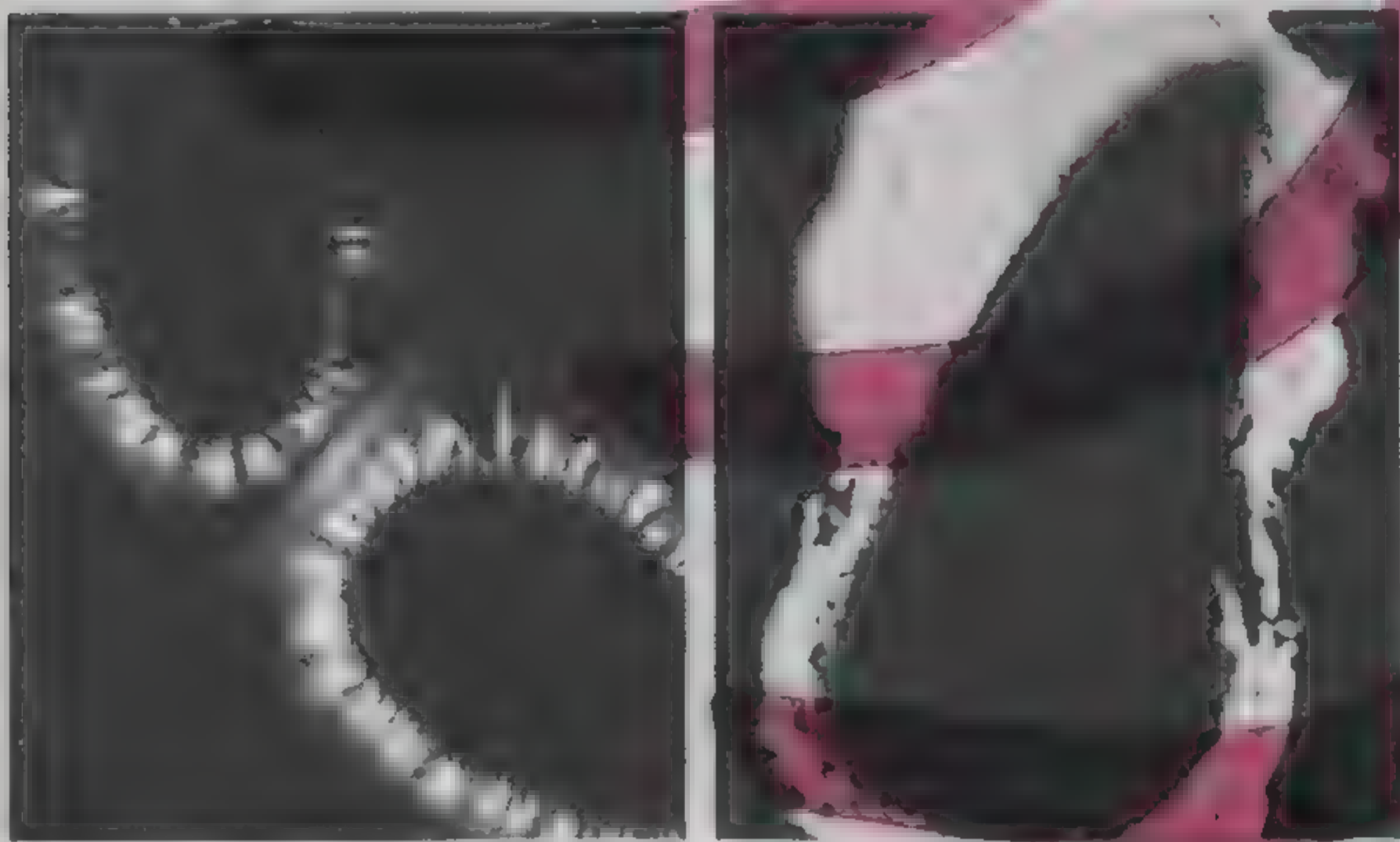
Well, not everyone has Ted's problem, but there's no doubt that for most people memory gets in the way. The memory of past experience is seldom conducive to enjoying the present and blocks off our ability to treat a new experience as if it were fresh and unique. Nothing is more odious than meals at which one's fellow diners compare each dish with something they remember having eaten before, elsewhere, which was, of course, almost in-

THE LOOK OF FRAGRANCE

No question about it. What we perceive reaches us through all our senses, each bolstering the others. Have you, blindfolded, tried tasting foods? Or recognizing uncertain sounds without the help of sight? Or telling by touch alone the difference between a petal of a ranunculus and of a rose? These child's-game examples of inter-sensory perception are child's play to the scientists experimenting with the subtle relationships of sense to sense.


The invisible made visible, for instance. Experiments with Kirlian photography offer fascinating examples, two shown below, of the "corona discharge," apparently a visual readout of bioenergetic processes produced when an electrical impulse is sent through a photographic plate and whatever touches it. The wonder: the "aura" of any one thing changes with its condition whether it is a leaf fresh or wilted, or the fingertip of a person happy or anxious. The Kirlian photograph to the left below shows the coronas of the fingertips of two people who have no strong attachment—the coronas seem almost to meet, but not quite touch each other. In the photograph below right, two people have together received visual sexual stimuli—their coronas have met and joined into one.

Scent, Don Ethan Miller, a student of Kirlian photography, tells us, undoubtedly could influence coronas as well as could any other sensory impact. That's one approach to the look of fragrance. Others are up to you. If what's heard can be seen ("a golden note"), what's seen be tasted ("sweet sights"), what's tasted be felt ("smooth flavor"), who's to limit the dimensions of the look of fragrance?



THELMA MOSS

Fragrance



is faster

*Scent, as fleet as
sight or sound...
sometimes faster...
instant
image-maker.
Does it need to
be spelled out?
Does it need words?
No.
What you get
is what you send.
Enjoy it.*

ARTHUR ELGORT

Scent—it's an art, a science, a near-billion-dollar business, and a pleasure. Here's what it's all about, quick as

AB

BY CAMILLE DUHÉ

aldehydes are the great imposters of the perfume world. These organic chemical compounds all have strong, characteristic odors reminiscent of natural essences (often more "real" than the real thing), though they come from totally different sources. Even the name is a formulation: from *alcohol*, *dehydrogenated*. Primary alcohols are oxidized to produce Aldehyde C-14 (like peach); C-16 (strawberry); C-20 (raspberry); benzaldehyde (almonds); and others resembling everything from anise to verbena. Diluted, these have been used in perfumery since 1902. But in 1921, Ernest Beaux made aldehydes the predominant notes in a perfume he was blending for a client. She liked the totally modern effect, and so did the public. Chanel No. 5, the first perfume in the division now known as "flowery-aldehydic" (and the largest category in modern perfumery), remains the world's best seller after fifty-five years.

blatant a scent (only one part castoreum is enough to wipe out the combined effect of forty parts of any other scent) that it is used sparingly, if at all, in modern fragrances.

divisions are the categories by which the industry tries to classify perfumes. Like so much else, this was simpler in the past. Rose, gardenia, lilac, etc., were quite obviously put into the division "Single Floral." Other divisions are: Floral Blend, Oriental, Citrus, Mossy-Woodsy. (See the fragrance genealogy on page 184.) Today, perfume is such a complex and abstract art that divisions in one chart encompass such categories as these: Floral/Mossy . . . Woodsy/Mossy . . . Mossy/Fruity . . . Mossy/Spicy/Herbal . . . Herbal/Spicy. . . In addition, the sophisticated new blend may cut across as many as three traditional categories and be as many-sided as the woman who wears it.

bergamot: The name comes via Italy from Turkey where it meant "the Bey's pear." The "pear" of the Ottoman princes is an inedible sour fruit like a green orange. But it is filled with an oil that has a clean, appealing citrus scent. Oil of bergamot gives the characteristic delicate perfume to Earl Grey tea. Bergamot and Bonaparte are inseparable: the classic Eau de Cologne in which the Emperor virtually bathed owed most of its fresh scent to oil of bergamot. The orangy smell today is mock bergamot since the natural product is extremely allergenic and can cause photosynthesis (seen in dark splotching of the skin) when products containing oil of bergamot are worn in the sunlight. No natural bergamot is used in fragrances sold today in the United States, but fortunately the chemical synthesis is better than superb.

castoreum sounds like castor oil, but has nothing to do with the castor bean. This is an oily brown substance produced in the lymph glands of the Canadian beaver. Like musk, civet, and ambergris, castoreum is one of the animal notes used to give a sexual, lasting quality to a perfume. Musk and ambergris have recently graduated to starring roles, but castoreum is so

enfleurage is the French term for the ancient and tedious method of extracting the scent from flowers. It goes like this: to obtain one pound of jasmine absolute by enfleurage, you macerate three hundred pounds (or two-and-a-half million jasmine flowers) in purified cold fat, such as suet or lard. The flowers will in time yield all their fragrant oils to the fat. The scent is then removed from the fat by an alcohol wash. The jasmine scent is then separated from the alcohol by distillation. Small wonder that the going price for jasmine absolute is about \$2,000 per pound.

fixative is the component that adds the staying power to a perfume. It could more properly be called the base note because the fixative (patchouli, oakmoss, vetiver, civet, musk, sandalwood, cedarwood, and Ionone are among the most widely used fixatives) does not actually "fix" the various components of the perfume and make them last, but rather it is the tenacious, lasting base of the perfume, the ingredient that determines the underlying character of the fragrance. The top notes are the volatile ones that evaporate quickly after giving you the first impression of a fragrance; in the

middle are the modifiers or *notes de coeur* that give the perfume richness and complexity. The *notes de base*, or fixatives, are the odors of low volatility that cling. They might even be unpleasant odors if used alone, but as part of the perfumer's complex chemical fantasy they add the warm, permanent glow to a fragrance.

grasse: Perfume capital of the world, it's surely the most beautiful (and fragrant) industrial center anywhere. The industry is the cultivation of miles and miles of flowers. Fields of roses, jasmine, jonquils, violets, acacia, mimosa, and lavender surround the ancient walled city perched on a hillside in Provence.

hungary Water: The first "name" perfume, *Eau de la Reine de Hongrie* was launched at the French court in 1367. The Queen of Hungary in question was Elizabeth of Hungary who, according to the story, was

given the formula for this distillation of rosemary by an old hermit. Elizabeth adored it, found it not only nice to wear but to drink, and through liberal use of Hungary Water became and remained so desirable a creature that the King of Poland found her, at seventy-two, so irresistible that he proposed. Hungary Water proved an irresistible scent for centuries, needing only the addition of citrus notes and a new name in 1690 to continue in popularity as Eau de Cologne.

incense: If the smell is heavenly, that's just what the first users had in mind. From the earliest times, offerings to the gods were accompanied by (or composed of) the burning of aromatic woods or resins. Remember the Magi, their gifts of frankincense and myrrh were meant to be burned for a sensuous pleasure that gold couldn't give. By the Middle Ages, the Japanese had developed the burning of incense for various moods and seasons into a ritual as delicate and formal as the tea ceremony and European royalty was preceded down dank castle corridors by

(Continued on next page)



C

“What trails through the summer night besides the shawl: the head-spinning scent...”

Which came first, the fragrance or the fashion? There is a way of dressing that sums up everything seductive, including scent. *Right*, Halston's strapless bias dress of strawberry-and-beige silk georgette (completely weightless!) that wraps around—clings around—the body, and ties, in mid-bosom...trailing a long, airy shawl. Dress and shawl, of Abraham fabric, about \$498. Late May, at Martha; Charles Sumner; Nan Duskin; Jacobson's; Neiman-Marcus; Younkers; Younker Kilpatrick's; Giorgio. Hair, by Suga at Bergdorf; makeup, by Sandra of Xavier Coiffures.

What trails through the summer night, besides the shawl...the head-spinning scent of Halston perfume—rich, flower-bright, with a strong allure.

ARTHUR ELGOAT

(Continued)

lackeys bearing incense braziers. The Chinese developed sophisticated blends of perfume ingredients and formed them into joss sticks to burn before shrines. Joss house meant a place of idols, but the term was stretched by nineteenth-century Americans to mean a sinister den, and incense got a somewhat shady reputation. Use of incense by the counter culture (in part to mask the smell of burning marijuana) didn't help the popular image a decade ago. Given a second chance in the 'seventies, many users now find incense one of the least expensive and convenient routes to aroma therapy.

Jasmine: Quite simply the most prized and achingly sweet floral scent. But there is nothing simple about what goes into making up the fragrance of this flower that the Eastern poets called "moonlight of the grove." The composition of oil of jasmine includes: benzyl acetate, linalool, linalyl acetate, benzyl alcohol, jasmine, indole, methyl anthranilate, geraniol, farnesol, and paracresol. Some of these components are quite foul smelling in themselves, but put them all together and they smell inimitable. Even though scientists can isolate all the ingredients of jasmine to the most precise degree, no one has been able to synthesize the fragrance. Very, very close it's true, but not quite the same thing. Real jasmine remains elusive—and utterly desirable.

Keen-scented or macrosmatic—the category for mammals with more than four pairs of *conchae* (shell-like ridges or lateral folds inside the nose). In humans, the number of *conchae* ranges from three to five pairs, with about 60 percent of us being provided with four pairs. Still, even the poorest of us are ahead of the poor porpoise which, with only vestigial *conchae*, is classified by scientists as anosmatic (devoid of the sense of smell).

Lollipops and other sweet, fruity, candy smells are, according to one great perfumer, among the first that appeal to children. He thinks it is an appeal we never quite outgrow and suggests that this sense-memory accounts for



"Part wood nymph, part femme fatale—the fragrance, the fashion"

The look of fragrance, for sure: when the fabric stirs, the eye expects perfume....The prettiest, most romantic jumpsuit of summer, on or off the dance floor....Left, Stavropoulos' pale chiffon flowered in delicate shades of peach. Halter-necked, with a wisp of jacket that trails a long, floaty panel (here, the jacket's knotted around the waist like a cashmere cardigan). In Bianchini silk chiffon; about \$1,450. Saks Fifth Avenue; Nan Duskin; Martha, Palm Beach, Bal Harbour; Maison Blanche; Frost Bros.; Neusteters. Hair, Suga at Bergdorf; makeup, Sandra of Xavier Coiffures. Accessories, next to last page.

What hearts the costume doesn't snare, the perfume will: Christian Dior's new charmer, *Diorella*... part wood nymph, part femme fatale, with honeysuckle, greenery, jasmine, patchouli, more.

ARTHUR ELGORT

the presence of fruity top notes in about 80 percent of the fragrances that we wear as adults. The bon-bon note must be very subtle and almost concealed by more "grown-up" scents, but it's there to enrich the subliminal pleasure we get from fragrance.

Musk: Alexander the Great smelled naturally of it; the Empress Joséphine didn't but used it so liberally that her rooms at Malmaison smelled of musk more than a century later (the Emperor, by the way, loathed the scent and spoke of that "damned musk," see Bergamot). For at least the past century, this strongly erotic fixative has been used in trace amounts to stir the passion in seemingly innocent floral blends. The "sexual revolution" caused musk to be prized in its own right as a one-tone, natural aphrodisiac. Aphrodisiac, perhaps; natural, probably not. Since the male musk deer of Tibet (from whose glands natural musk comes) is in danger of extinction, the chemical geniuses of the essential-oil houses came up with the synthetic musks to meet the new demand. No diminution of erogenous effect has been recorded.

Nose: Among perfumers, the expert who is capable of identifying any or all of the perhaps two hundred separate components in a perfume. Professional noses are extraordinarily sensitive, but then so is the amateur human nose. A machine, the olfactometer, was devised to measure variations in smelling ability among humans. The distressed inventor learned that the average nose is more acute than the machine created to test it. Test subjects beat the machine by being able to isolate the garlic-y, sulphurous smell of a chemical compound called mercaptan when this was present in just one part to 460 billion parts of air.

Olfactory epithelium: Only two inches square, this bit of membranous tissue high in the nose is totally responsible for our sense of smell which, in turn, gives almost all the savor to life (without the olfactory sense, the taste buds only register crude

impressions: sweet, salty, bitter, sour, and we are unable to distinguish apples from onions). Messages reach the olfactory epithelium through the nostrils or through two openings (the choanae) in the rear of the mouth. Once they reach the olfactory nerve, information is routed through the spongy ethmoid bone via hairlike olfactory cells to the shallot-shaped olfactory bulb, a central organ in the limbic brain—that division of the brain that censors impulses sent on to the reasoning brain and which is the seat of such basic emotions as appetite and sexual arousal.

Perfume: The name comes to us through smoke, *per fumam* in Latin. The delight comes to us when "gaseous particles thrown off by the olfactory substance" reach the olfactory nerve. But, like jazz, perfume can't be explained; it must be experienced.

Quantity increases quality of pleasure in fragrance. Not drenched in perfume but surrounded by fragrance is the idea. Extend the sensuous experience either vertically or horizontally. The vertical way involves finding one wonderful scent and exploring—exploiting—it in every form: perfumed soap and powder, body lotion, matching sachets in closets, drawers, and luggage. Don't forget the mileage you get from a single drop of your perfumed bath oil touched to light bulbs before turning on the lamps; the pleasure of matching scented candles. Or, widen your pleasure in scent horizontally. Rather than remaining faithful to one scent, flirt with many and find the ones that strike the right note at the right time. Just as there is a way to dress for the tennis court, another way for a bistro, a charity ball; so, too, there are perfumes that are ideal for each. And which one goes where is totally up to you. No perfume evokes the same mental image to any two women anymore than any one perfume packs the same emotional wallop when worn by two different women. Sniff around, find the one that makes you feel fresh and sporty, the one that smells like a glamorous evening out, the one that underscores your sensuality. Have them all, and wear them as the mood strikes. (Nice thing about fragrance—it can even help change your mood. Some-

Fragrance is faster

thing that smells wonderful can help make you feel wonderful, even on a rotten day.)

Rose is the uncontested queen of perfume florals. The most prized rose fragrance comes from the Cinderella of the genus, the unprepossessing *rose de mai* which blooms in early summer around Grasse (see preceding page). The Bulgarian rose has a more opulent scent and looks to match. Both are extremely fragrant; still, half-a-ton of petals are required to make a pound of attar of roses, and at least a suspicion of rose is a must for a perfume to purr. One of the great perfume authorities of this century, Dr. Paul Jelinek, classifies the scent of rose as one of "the most aphrodisiac odors, because its narcotic effect heightens erotic thoughts aroused by the color, form, and course of life of this flower which bring to mind woman and love." Who could ask for more?

Sex-attractant pheromones: Researchers in Atlanta have confirmed that women, like the females of almost all animal species, secrete sex-attractant chemicals called pheromones, particularly during the fertile period. Chemists and entomologists at the University of Kansas isolated and synthesized the pheromone of the female German cockroach. Baiting a trap with just a trace of the chemical substance can lure countless lust-crazed male German cockroaches to their death. Male monkeys can be driven mad by the proper pheromone. In the animal world, the pheromone is the unfailing aphrodisiac. But for humans? More study needed, but many people so far find the odor of the body secretion less appealing than the combination of clean skin with a whiff of jasmine and patchouli.

Tones: Describing an aroma is a tricky bit of business, so the language of perfumery is filled with analogies to other arts—notably music. Hitting one key on the piano produces a single "tone" or "note" and perfumers borrow the acoustic terms to describe the olfactory (Continued on next page)

Fragrance is faster

(Continued)

effect of one aromatic ingredient. Being an artist, the perfumer aims for a harmonious chord at the very least. When he arrives at a symphony, it's ready for the bottle, and for you.

Unguents followed incense in the history of using scent. The sweet-smelling smoke of incense burned as offerings to the gods was soon dissipated, but a sweet-smelling salve when rubbed onto a statue of the god was lingering and could give prolonged pleasure to both god and man. From exclusive use by gods, the anointing with unguents filtered down through royalty to the merely well-heeled of the ancient world. But priests in the temples of such gods as Isis and Osiris retained the franchise and became the first perfumers. Scented salves dropped out of the picture entirely when perfumers learned to liquefy their wares. Now, happily, we have begun to relearn the pleasure of smoothing on things that feel creamy and smell good. Solid perfumes, scented

hand and body lotions are soothing and economical ways to extend fragrance enjoyment (see Quantity). The cream sachet is also a perfumer's triumph: the most difficult form of fragrance to manufacture because the perfume oils and the creamy base require such delicate balancing.

Violet: A violet scent proves that things, in perfume, are seldom what they seem. The pure "natural" fragrance of ripe peaches emitted by the chemical Aldehyde C-14 is truer than the real thing. The root of an Italian iris produces the best approximation of the fragrance of violets. Since the scent's the thing, who cares how it's come by? Especially since the scent of violets seems particularly able, in Kipling's phrase, "to linger in the mind and crack the heartstrings." Joséphine was not totally addicted to musk and often wore a violet perfume. Napoleon had her grave covered in violet plants; and, shortly before going into exile, he visited her grave and picked some of the flowers. They were found after his death crushed in a locket he always wore around his neck.

Whales have delicate stomachs (Jonah notwithstanding). Oysters, when irritated by sand, make pearls; the sperm whale produces ambergris. This "grey amber" floats on the sea and when found by very lucky sailors (who can net upward of \$1,000 a pound for it) the fatty material becomes a perfume fixative of the highest order. Aged infusions of ambergris can impart to perfumes an erogenous, animal note far more delicate than those of musk or civet.

Xerxes: The Persian king whose name means "ruler of men" effected a pretty stiff set of rules for women, too. Before he chose a virgin replacement for his disobedient queen, Vashti, candidates were subjected to a year in olfactory conditioning—six months of being anointed with oil of myrrh, and six months of sweet odors. The exact odors used are not recorded, but we do know that the one who came up smelling of roses (as it may very well have been) was Esther. All that time in the "sweet odors" eventually paid off

for Esther. Xerxes was so devoted to her that she was able to intercede with him on behalf of her people against Haman, the King's minister, and to be honored even now on the Jewish Feast of Purim.

Ylang-ylang: Double because in Tagalog (the Philippines) it means "flower of flowers." The perfume of the pale-green blossom is wildly sweet, haunting, heavenly. The blossoms are woven into love garlands on the islands. The fragrance is woven into our perfumes with an Oriental bent to make them rich and subtle.

Zanzibar: Island in the Indian Ocean where the clove trees grow. The oil of the dark spicy "nails" is the *sine qua non* for carnation perfumes, a major modifier for top-quality Eau de Cologne.

The Genealogy of Some Favorite Fragrances

FLORAL The fragrances of flowers gathered around the world. Some familiar. Others quite rare. Single florals... or multi-florals blended into distinctive scents basically floral in character.

SINGLE FLORAL One note. The essence of a single blossom, either floral, citrus, or fruit "flavored."

FLORAL BOUQUET (BLEND) A harmonious blend of several flowers. Sometimes one note predominates, but usually specific florals are not readily recognizable.

MODERN BLENDS Aromatic blends, often *creations* rather than duplications of products of nature. Predominantly in sub-categories of all nature's fragrance sources. Characterized by brilliant top notes and full body. Many contain notes from several fragrance categories, so it is their major notes which place them in their appropriate family.

MODERN FLORAL Sparkling floral. Fresh, grassy, drier (less sweet) blends with specific than florals, but not as dry as true flower notes not greens. easily identifiable.

MODERN GREEN Noticeably green in character. Crisp. Fresh. Dry. With grassy or flower stem notes.

MODERN MOSSY/LEAFY/WOODY/FRUITY AND HERBAL OR SPICY BLENDS From light and airy to rich and resinous. Difficult to categorize because of their sophisticated harmony and complex structure, but more beautiful because of it.



"Flickering flowers, and a scent contrary—all brightness, elegance, mystery"

The look of fragrance may fool the eye—a flower print may float a perfume that goes beyond flowers. *Right*...straplessness; smocking down to the hips; the flirt of a little ruffle around the top...all in two air-thin layers of silk chiffon voile in a *millefleurs* bouquet of pale pinks, blues, beige, ivory. Adolfo's summer party dress that reveals beautiful arms and shoulders, half-reveals the beautiful legs moving—dancing—beneath the flickering, swirling flowers. Adorable! Dress, about \$350. Saks Fifth Avenue; Miss Jackson's; Lou Latimore; Frost Bros. Accessories, next to last page.

The most ravishing dress at the party loses something—an added dimension—if it's unaccompanied by a ravishing scent...The plus, here: Norell, one of the great enticers—all brightness, elegance, mystery.

ORIENTAL-SEMI-ORIENTAL Very rich and full-bodied. Woody. Sometimes sweet or smoky with amber or musk. Modern or semi-orientals are softer blends, highlighted by floral, green, or spicy notes.

CARDIN
Pierre Cardin

KHUSH!
Suzanne Grayson

CHAMADE
Guerlain

INTERLUDE
Frances Denney

CHATEAU DE VERSAILLES
Jean Desprez

CHANTILLY
Houbigant


EMERAUDE
Coty

ARTHUR ELGORT



Why a woman wears perfume... and men give it to their mothers

BY ANNE ROIPHE



**"...designed,
playful,
inventive,
allowing
me to be
more than
just
myself"**

I've made my peace with perfume. I have always wondered what it was all about—the sniffing and dabbing, this expensive purchase of colored liquids. Now I think I understand. It isn't just because modern advertising tells us so. It's been assumed true since the dawn of time. Perfume and sex have a special relationship as old and intimate as the history of seduction. It's big business today. Roughly \$950,000,000, but perfume long ago influenced the economies, the foreign policies, the anxious meetings of emperor and king in the ancient world where frankincense and myrrh traveling in caravans across the continent were as valuable and caused as much trouble as oil today. Why should a species that can hardly smell at all, compared to other creatures about the globe, be so interested in artificial odors for the body, in oils and scents, and why should these scents become supports for illusions of erotic powers? Why do we need them? What kind of animal could it be that doesn't like its own smell and passes its brief time on earth first removing natural smells and then replacing them with others? As we examine our constant use of perfumes, colognes, and oils and all the wonders we attribute to them, we come right to the subject of man's relationship to his animal ancestors and to his

own psychological development and the complicated intertwining of the two.

As animals we do have rather large protruding noses, but they aren't very efficient. Our nose is there mostly to filter preheated air to the lungs. We have five million olfactory cells, which sounds like a lot, but even a little dachshund has at least 125 million useful smelling cells. We use our sight, we use our mind for important matters of survival, and we don't use smell as other animals do to perceive danger, to signal ovulation, to mark out territorial lands. We do not like our own natural smells, they are assumed repellent; and if we left it at that, merely deodorizing and suppressing the daily gland secretions, we might say that mankind was distinguishing itself from the other kinds of animals, marking how man separated himself in the slow line of painful evolution. "There," says man, standing on his two legs, "I don't use my hands to eat, I cover my body with clothes, I am gloriously toilet-trained, and I don't smell my mate or my enemy." But the use of perfumes—lavender, rose, violet, jasmine, patchouli—over the centuries makes for a kind of curious contradiction. We are very interested in good smells and consider them a part of our mating rituals, our courtship rites, and our religious ceremonies—almost any smell on us but our own smell. The explanation may be that although we have little practical use for smelling capacities, odor is still very much a part of our biological instinctive life and memories. Embarrassingly so in a civilization that has an uneasy relationship to the animal in us—the part that urinates, defecates, expels gas, burps, belches, sweats, excretes vaginal discharges, and emits mouth odors, almost daily—that's the part of all of us that has no individuality, no rational side, no art, no memories or plans for the future, but just happens because we are animals and we smell in the process of living. Yet it may be that young children enjoy the primitive odors of their own excretions, of their mother's toileting, in ways that we don't even hear, so anxious are we not to know about the animal side of our functions. That effort to deny what was once interesting and perhaps pleasurable causes us to turn with increased eagerness to the artificial odors of cologne and perfumes and oils. It is true that perfumes are expected to come from faraway places, to have exotic qualities, to be rare and valuable, totally unlike the near, easily acces-

sible, denigrated, everyday odors of the body.

But then why has perfume become so closely related to seduction, to femininity, desirability? It's almost as if the human female wishes she had a scent that the male could not avoid, his genes pulling him toward her as in the mating rites of bird and bee, chimp and squirrel.

Do we carry in our unconscious some kind of memory trace of when things were simpler and sexual urges found immediate expression and satisfaction without being filtered through thought and moral decisions and the weighing of consequences? Maybe. But more likely male and female alike have memories of feeling good, of pleasure associated with the smells of mother or care-taker. The odors of cooking, the smells of mother's clothes, of mother's body, underarms and neck, hair and mouth can easily be converted in adult sexuality to the desire for good smells, for the idea is that the fragrant woman is a promising one, good things will follow strong smells just as they did in infancy.

One of the peak times of the year for perfume sales is Mother's Day. Now it's true that a gift of Chanel No. 5, Joy, or whatever is easy to obtain, obviously useful and luxurious and desired by most women of any age, but beyond that it is also a peculiarly suitable gift for Mother's Day. The child remembers the smells of mother and gives her a gift of sensual pleasure. The impulse for the adult man may stem from that time in his boyhood when he smelled his mother leaving for the evening, glamorous and beautiful but smelling good for some unbeatable competition. Now the man gives his mother perfume and says, "I am that other man's equal. I can buy you the perfume that makes you smell good for him. Let Oedipal bygones be bygones. I love you still as I did when I was a little boy and you were beyond my reach." But why the importance of smell?

There seems to be evidence that the baby smells much more than the older child. That the baby, more like the animal, uses his olfactory sense to tell him when the mother is anxious, when he's encircled with affection and when with distance. The baby who has not yet learned to organize his sight patterns to recognize familiar faces or places may use smell to tell him where the breast is and if it is a loving breast and if he is safe or not. If this hypothesis is true, then the gift of

(Continued on page 206)



How fragrance experts decide what you want

BY LYDIA MCCLEAN

Every great perfume contains dozens—perhaps hundreds—of ingredients, artfully blended to produce its total (devastating!) effect. Of these, many can be identified by a skilled professional “nose”—but two are authentic Mystery Ingredients. One is you—the woman who will wear the fragrance—or won’t, as the case may be. And the other is the perfumer, or perfume expert, who decided on that particular blend. . . . How do such experts know, or guess, what’s wanted at any given moment? How do they feel about fragrance in general? To find out, we talked with nine of them—the people behind some of the great fragrances today.

GREGORY THOMAS, *President of Chanel, Inc. from 1945 to 1972, retired recently as chairman of the board. A tall, courtly, witty man, he is a connoisseur of wine and food, as well as a world-known expert on fragrance.*

GREGORY THOMAS: Perfume is an absolute necessity for women—I really believe this. If you’re surrounded by an aura of fragrance, you impress your personality on those with whom you come in contact, you make something plus of yourself. . . . So few women realize that perfume must be refreshed during the day. Perfume only gives off its redolent effect as it rises from the warmth of the body, and evaporates. The perfume is broken down into the top notes—in Chanel No. 5 it’s unique, almost like a dry Martini—it hits you with a zing. And this top note is distinctive, but it only lasts five or ten minutes. Then that’s gone. What remains is the soft, caressing heart of the perfume, which is a delicate compound of rich flowers, particularly jasmine—*rose de mai*—tuberose. Gradually those floral notes disappear, and nothing is left but the harsh animal fixative—the musk, civet, ambergris. Then it’s time to renew your perfume. A good perfume shouldn’t last more than five or six hours.

HUBERT DE GIVENCHY—*immensely tall, charming, with gentian-blue eyes—is the head of Parfums Givenchy, as well as Givenchy Haute Couture, Givenchy Nouvelle Boutique, and Given-*

chy Gentleman.

HUBERT DE GIVENCHY: Yes, I am a “nose”—and there are certain smells I love. I love vetiver, and always wear it myself; it’s a grassy scent, refreshing—not too strong.

Designing a perfume is much harder than designing a dress. For a dress, you have the *tissu*, the fabric, to work with—but for a perfume, you have to explain to a chemist what you want, and he interprets your feelings. We have three chemists working for us. They send the small samplers, the *petits buvards*, to my office, and my brother, Jean-Claude, and I smell them. When we were developing Givenchy III, we tried various things on the mannequins, the salespeople, on our private customers—women who are in the habit of wearing good perfume. Finally we reduced the number of possibilities to three, like Baccarat! Happily, the one we chose was a great success.

What one tries to do is find a perfume that is right, that is in tune with the times. And the perfume itself—what is called in France “the juice”—must be good: *que le jus soit bon*. After that, you think about the bottle—it must be right for the perfume, a good shape, strong but elegant—and the packaging.

To me, it’s important not to smell a perfume continually; it should come and go as the woman moves, should have a quality of renewing itself. One should rediscover it.

HALSTON, *the phenomenally successful American fashion designer, launched his own perfume—called, simply, Halston—in spring, 1975. Predictable result: another phenomenal success.*

HALSTON: The perfume took one year and nine months to develop—twice as long as any ordinary baby. . . . It was a totally new experience for me, and a total commitment on my part. Fashions are always changing, overlapping—they run together. Perfume is entirely different: it’s one shot, one great gamble, with two million dollars riding on it. You have one chance there. If the consumer likes it, she comes back and buys it again and again. If

she doesn’t, forget it. . . . You start with a profile of what you want to do. I was very strong, very clear on what I wanted, but you are at the mercy of what does exist in the essential oils. (Actually, there are two new essential oils in our perfume—no, I won’t tell you what they are.) With 180 different ingredients, it becomes very scientific. Finally, you arrive at something. When it’s right, it’s right. You know.

The perfume seems to cover a great variety of needs; it’s brilliant, upbeat, but it’s very good at night. The most interesting comments we’ve had are in the sexy department—both men and women find it extremely sexy. Well, sex moves humanity.

RICHARD E. MEYER is *President of Jövan, a firm that has pioneered with new techniques for making and marketing fragrance. Among these: smaller—therefore, less costly—sizes; and the “talking box”—an outer box with a printed description of the fragrance inside.*

RICHARD MEYER: We’re 100 percent for the concept of a “fragrance wardrobe.” It’s a viable concept, because a woman doesn’t wear the same dress seven days a week—she doesn’t work in it, play in it, dine in it. For that same reason, she’s looking for different kinds of fragrance—for different days, different moods. With our small sizes, she can afford to test, and to have, many fragrances.

At the other end—when we’re designing a fragrance—the last thing we’re really concerned about is the price. We know, if this is our concept, it’s going to have to include some very expensive ingredients. That’s OK. We don’t skimp on the recipe in order to keep the price down. . . .

The key to the whole thing is: can you make a fragrance that’s exciting, new, fresh, distinctive—and can you make it so you can afford to sell it for a popular price? We think we can. . . . With Belle, we went after a very high, super-high quality fragrance. We used the same bottles from another line, so we could put the money into the fragrance itself.

(More perfume greats, page 76)

“The perfume to get is the one you’re most comfortable with. Like shoes!”

GREGORY THOMAS, CHANEL

“A perfume should come and go as the woman moves...one should rediscover it.”

HUBERT DE GIVENCHY

“WHEN IT’S RIGHT, IT’S RIGHT. YOU KNOW.”

HALSTON

“A fragrance wardrobe is a viable concept. A woman doesn’t wear the same dress 7 days a week.”

RICHARD MEYER, JOVAN

“NO ONE FRAGRANCE CAN BE ALL THINGS TO ANY ONE WOMAN.”

ESTÉE LAUDER

“Women are experimenting with different fragrances more than ever before.”

RICHARD LOCKMAN, JEAN PATOU

“Perhaps a person dilutes the impact by wearing many fragrances.”

DR. FERNANDO ALEU, PACO RABANNE

“ANY GOOD FRAGRANCE IS SEXY.”

PAUL WOOLARD, REVLO

“It is not possible for a woman who has a certain personality to find more than, perhaps, two perfumes that really suit her.”

ROBERT RICCI, NINA RICCI



Hair that gives you the most looks for the least effort

The good summ



This is that time of year when we begin to look forward to long days out of doors, with little or no time for curls, crimps, or waves. With that in mind, here and on the following pages are two styles designed for your summer life. The first, by Suga at Bergdorf (seen here wet on Yasmine and Patti), is cut evenly all around, no layers, but slightly shorter in front in order to create a truly flexible style. Being all one length, hair can either be blown dry and worn straight or curled. Since Yasmine has curly hair, the cut also works well dried naturally. When air drying, Suga recommends bending head down and fluffing hair with fingers to get more fullness. For maximum curl, do not brush until hair is completely dry. To protect and treat hair at the beach, Suga applies oil or conditioner to damp hair and ties it back with a brightly colored tape, as on these pages. Not only does the conditioner aid in preventing dryness but it helps protect hair from sun-created color changes. For luxuriously deep conditioning, try Clairol Condition Beauty Pack Treatment... a classic in the field, it revives all your hair's bounce and shine. Makeup, by Ariella.

Below and right: Yasmine before her new cut



Above, the cut: blunt, chin length



Fluffed out from roots for fullness



The finished look

er

cuts

▼ healthy hair

▼ protein-deprived hair

Secrets your hair reveals

Why and when you were sick, what you eat, and, in a crime, whodunit

Sixty times life-size, these hairs, photographed by Dr. Robert Bradfield, show (far left) a normal root in its growing phase—note dark pigmentation, flaring out of root, translucent sheath—and (left) a hair from an adult fed no protein for about two weeks—note disappearance of sheath, shriveling of the root with loss of pigmentation and flare.

another two weeks for it to be long enough to cut, so you've already lost a month.

"Because of this delay, we look at the hair root itself as a diagnostic aid. That's where the action is. The hair root produces new growth at a rate greater than any other tissue except bone marrow. In fact, if you ate some food with radioactive sulphur in it now, we could pick up traces of that radioactivity in your scalp two hours from now. So in the hair root we have a tissue that is both rich in protein and in which cell division takes place at a fantastic rate. If protein deficiency comes along you'll see it in the hair roots before other locations in the body. It is much more responsive than blood, for example.

"Remember, blood maintains itself at the expense of other tissues. The body will sacrifice to keep up blood nutrient levels in the brain. In malnourished individuals who have obviously lost muscle tissue, blood-protein levels will tend to remain normal until hospitalization is necessary. Certainly blood levels of protein cannot be used to diagnose mild or moderate malnutrition. Medical scientists continue to analyze blood-protein levels; perhaps that's akin to climbing Mount Everest because it's there."

Dr. Bradfield found visible abnormalities in the hair roots after adults had been fed a diet without protein for fifteen days. These abnormalities were reversed when protein was added to the diet.

"At this stage of our research we have no question that hair abnormalities are related to diet and body status in severe malnutrition. The body adapts in several ways during severe calorie restriction and hair does the same thing. In effect, it's saying, 'Look, there's not enough food around here, so what are we going to do about it?' The answer is that the hair shifts from the growing phase to the resting phase which prevents the further loss of body protein supplies.

"Several dermatologists have told me about patients who had hair loss about two months after being on two-hundred to four-hundred-calorie crash diets on which they lost twenty to

thirty pounds in a relatively short time. As with people who are severely malnourished, their hair adapted to the very low-calorie diet by shifting into the resting phase. After going back to a usual diet after several months, the growth phase began again and the resting hairs came out in large numbers, noticeably enough to cause concern. These women were literally starving."

A number of laboratories do hair analysis to assess nutritional status. O. G. Rasmussen, Ph.D., who is with Miller Pharmacal Division of Medical Modalities Associates, asserts that he is a firm believer in hair analysis—but only as an added diagnostic tool to those already (Continued on page 210)

BY NISSA SIMON

The big news about hair these days is what's happening in each hair that makes it distinctly yours and reflects your health. Until recently, scientists paid little attention to hair as a diagnostic tool. While most doctors routinely ordered blood and urine analyses, none routinely took a snippet of hair. Some very sophisticated equipment is changing that. There's the scanning electron microscope that magnifies objects 100,000 times and gives them a three-dimensional appearance, and the atomic absorption spectrometer designed specifically to measure trace elements and so sensitive that thirty-seven separate elements have been detected in a single hair. These instruments open areas of research never thought possible even ten years ago.

"Hair is one of the few body tissues that maintains a history of itself," said Robert Bradfield, Ph.D, clinical professor of human nutrition at the University of California, Berkeley, who uses visible changes in hair to diagnose the type and severity of protein malnutrition. "If you have protein-calorie malnutrition now, two months from now your hair will be thin and you can see the taper. It may change color as well. If I measure the length of the tapered portion and calculate the growth rate, I can tell you how long you've been malnourished. But this isn't recent enough to be useful clinically. It takes about two weeks for the hair to grow from the follicle to the scalp and

The good summer cuts

The cut on the preceding page was designed for curly or wavy hair, where there is never a problem of sufficient volume. The cut here, by Harry King, was created to add an extra dimension of fullness and body. Both are the same length, but the one at right has very subtle layers that give the impression of a straight, one-length cut, while adding volume to the look. "I layered René's hair to give it more vitality and life," explains Harry King. "It's a very versatile length—still long enough to go into a small chignon, which is a super look for summer—but also short enough to be washed and shaken dry with a minimum of blowing." Makeup, by Way Bandy.

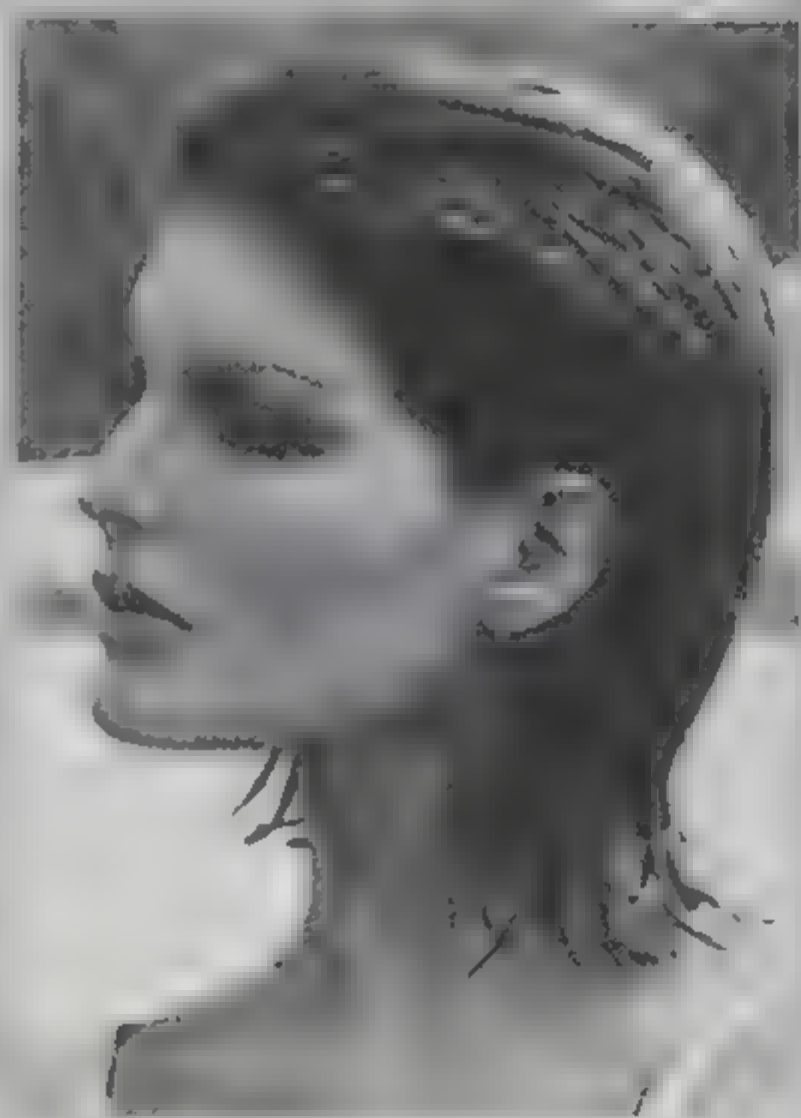
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BEAUTY & HEALTH NOW

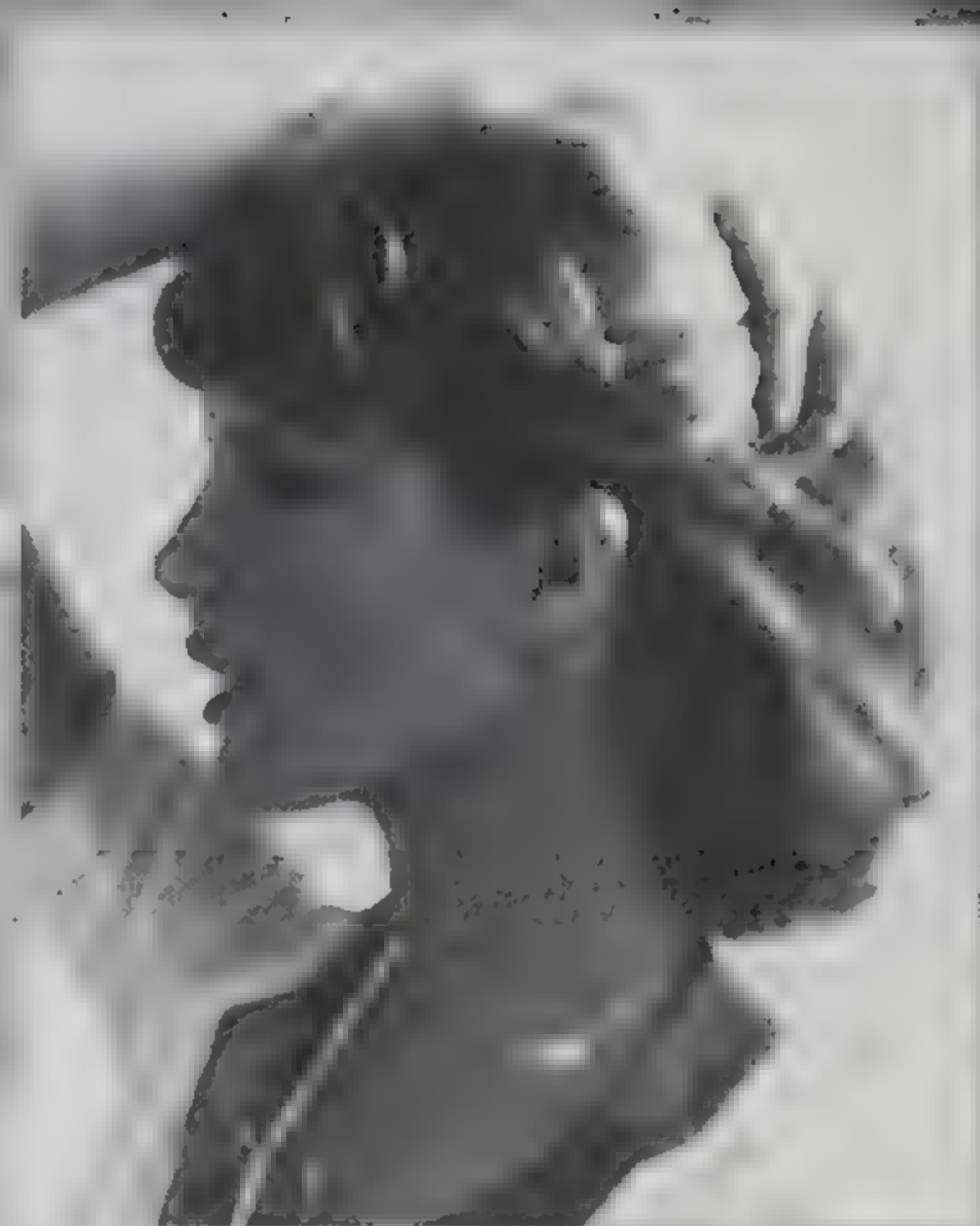


Left, René before her summer cut

The cut: subtly layered from forehead to nape



Above, partially blown dry, then fluffed with fingers



Hair that's free to be tousled, tucked-up or wind-blown—the easy summer cut

body

FRANCESCO SCAVULLO

PICK-UP TRICKS

Making canapés or open-faced sandwiches is like making collages. Almost anything ready to hand can be used with delectable results if taste, tact, and visual daring are amusingly combined. Just as Picasso, with an old newspaper clipping, a torn bit of burlap, some glue, and a splash of color, could create collages that are masterpieces of associative poetry, in the same way, *you*, with an olive and a nut, an egg and an anchovy, a spread of herbed butter and a dab of mayonnaise, can create unexpected cocktail-hour fare. And anything you can do as a canapé can also be enjoyed as a sandwich.

Using a good set of metal cooky cutters, you can cut canapés into an attractive variety of appealing pleasing shapes. Or simply trim thinly sliced bread of its crusts and make squares by cutting each slice into quarters—or triangles by cutting into quarters, starting at the corners of the slices.

Any canapé that uses mayonnaise can be easily decorated using a tube of mayonnaise to squeeze out borders and swirls. (Dr. Hammer brand, available at Schaller & Weber, 1654 Second Avenue at 86th Street in New York City, is excellent.)

Recipes for food in hand: here and beginning on page 70.

By Arthur Gold and Robert Fizdale Foolers: Low-Calorie Treats

■ Pickle Canapés

The lowest of low-calorie canapés imaginable, and good, too: quarter-inch slice of cucumber topped with a paper-thin slice of mild German dill pickle sprinkled with chopped fresh dill.

■ Granny Smith Temptations

Wash but do not peel Granny Smith apples. Cut ¼-inch slices vertically to avoid the core and seeds. Then proceed:

1. Spread an apple slice with a thin layer of Dijon mustard and cover with a slice of Swiss cheese cut to fit the apple.
2. Mix together low-fat yogurt, chopped chives, salt, freshly ground pepper; spread on slices of apple. Sprinkle additional finely chopped chives on top. A particularly pretty summer canapé.
3. Herring canapés, Berliner Art. Assemble in the following order: a slice of apple on the bottom, then the thinnest possible slice of cucumber, a thin thin slice of German dill pickle, a Swedish *gaffelbit* (herring), a daub of low-fat yogurt, a sprinkling of chopped fresh dill.

■ Pear and Cheese Canapés

Spread each quarter-inch slice of ripe but firm comice pear with a thin thin layer of Dijon mustard and cover with a quarter-inch slice of mild provolone cheese cut to fit the shape of the pear slice.

■ Stuffed Mushrooms

Mix equal parts of ricotta cheese (Polly-O part-skim ricotta); finely chopped scallions; cucumbers, peeled and finely chopped; and tomatoes, peeled, seeded, and finely chopped. Season to taste with salt and freshly ground pepper. (A cup of this mixture, made with ¼ cup each of the ingredients, will be enough to make 16-24 canapés.)

Sprinkle small white raw mushroom caps with lemon juice and fill with the mixture. Sprinkle with finely chopped fresh dill or chives.

■ Artichoke and Tomato Canapés

approximately 20 canapés

12-ounce can imported French artichoke bottoms, Francal brand
1 box cherry tomatoes
1 lemon
Salt and freshly ground pepper to taste

1 cup canned tiny peas (such as White Rose *petits pois*)
2 tablespoons chopped fresh dill
1 tablespoon chopped chives
2 tablespoons low-fat yogurt, with any excess liquid poured off

Rinse artichoke bottoms in cold water, drain carefully, and pat dry on paper towels. Trim a thin slice off the bottom of each so that it will lie flat. Season lightly with salt, pepper, and a squeeze or two of lemon juice. Cut a thin slice off the top of each tomato and gently squeeze out the seeds and a bit of the pulp.

Blend all the other ingredients in a Cuisinart Food Processor or blender or mash in a bowl. Season to taste with salt and pepper. Mound a teaspoon of this mixture onto each artichoke bottom, leaving a small uncovered border. The two shades of green are very attractive. Use the remaining pea-yogurt mixture to fill the scooped out cherry tomatoes; decorate the platter of artichoke canapés with tomatoes.

Surprises: The Subtle/Sweets

■ Chutneyed Chicken-Liver Pâté

2½ cups or 30-40 small canapés

1 pound chicken livers
2 cups milk
2 sticks butter (½ pound), at room temperature
1 teaspoon sage
Salt and freshly ground pepper
6 shallots, finely chopped
2 hard-boiled eggs, finely chopped
1 tablespoon brandy
1¼ tablespoons chutney (Major Grey's) or tomato chutney (Sable and Rosenfeld)
Melba-toast rounds; small round pumpernickel bread slices, or small squares of white bread lightly fried in clarified butter
3-4 strips bacon, fried crisp, drained, and crumbled

Wash chicken livers, trim off any yellow or green bits. Soak livers in enough milk to cover for 30 minutes. Drain, dry on paper towels. Melt half the butter in a heavy skillet. Add livers; season with sage, salt, pepper. Add shallots, sauté over medium heat, stirring and turning for 6-8 minutes.

When livers are cool, chop with eggs and chutney. Add brandy, correct seasoning, chill. Serve on Melba-toast rounds, pumpernickel, or fried toast. Sprinkle a bit of the bacon on each. Or serve pâté in a bowl with crumbled bacon over it and a platter of the bread alongside.

■ Apricot-Ham Sandwiches

5-6 sandwiches or 20-24 canapés

Mix together 4 tablespoons mayonnaise, 1 tablespoon strained apricot jam, 1 teaspoon Dijon mustard, and a squeeze or two of lemon juice. Spread on thinly sliced white bread or toast, and cover each piece with a slice of ham: a piquant sandwich or, with the crusts trimmed and each sandwich cut into four, wonderful cocktail canapés. Excellent also with sliced white meat of chicken or turkey in place of ham.

■ Chutneyed Egg-Salad Sandwiches

For each open-faced sandwich (or 4 small canapés)

Mix together 1 hard-boiled egg, finely chopped; ½ teaspoon curry powder; 1 teaspoon chutney (mango—Major Grey's brand is good); 1 tablespoon mayonnaise; salt and freshly ground pepper to taste. Spread on lightly buttered rounds of bread, then cover with thin slices of cucumber or the thinnest possible slices of raw zucchini.

■ Fig and Walnut Canapés

about 12 canapés

2 dried figs, finely diced, soaked in brandy to cover, and drained
15 walnut halves, quite finely chopped
5 pimento-stuffed green olives, chopped
1 tablespoon each mayonnaise and sour cream (more, if

■ Lemon-Olive Canapés

Mix together 10 black olives, pitted and chopped; the pulp of a lemon (most easily removed with a grapefruit knife), chopped; half a dried fig, finely chopped; 2 tablespoons each sour cream and cream cheese; and 1 tablespoon mayonnaise. Season to taste with salt, pepper, paprika, and coriander. Spread on triangles of white toast; sprinkle with chopped hard-boiled egg.

■ Lemon-Fish Canapés

On generously buttered small rounds of dark bread, spread a thin layer of chopped lemon pulp (most easily removed with a grapefruit knife); garnish some canapés with sprats, some with sardine halves, and some with rolled anchovies. The combination of bland butter, tart lemon, and salt fish makes an exhilarating one-bite canapé. (Three to four lemons will make 12-16 canapés.)

■ Orange-Cheese Canapés

Peel 2 navel oranges; remove all white pith and membrane. Chop orange pulp, mix with approximately two 3-ounce packages of cream cheese. Add 1 tablespoon grated onion, 1 teaspoon lemon juice, salt and freshly ground pepper to taste. Spread on rounds of white bread.

Mix together first 4 ingredients. Lightly butter bread slices, put a thin slice of artichoke on each, mound with fig-walnut-olive mixture.

Ingredients? Use your wildest notions. Our fantasy canapé, right has a surprising mingle from one of our subtle-sweet receipts: (bottom, up) olives, walnuts, mayonnaise, Jerusalem artichokes, figs, sour cream.

Breakfast Fruit at the Cocktail Hour 12-16 canapés

Sandwiches and canapés:
“hand foods” as much fun to make
as they are to eat...
with some now-try-this recipes







the most romantic apartment in Paris

POLONAISE

WITH LOVE



Count and Countess Hubert d'Ornano live in a grandly opulent but whimsically cluttered apartment on the Quai d'Orsay...with their five young children. The iconoclastic way Polish-born Isabelle plays with furniture and ornament reflects her childhood memories of Central European style. "I love being surrounded by warmth, by family photographs, and by the things I collect." The total, here and next pages.

BY GEORGINA OLIVER

You feel as though you are sailing through some Polish river, the Vistula perhaps, and discovering fabulous things like forests on its banks . . .," said the brilliant French decorator François Catroux, speaking of the D'Ornano apartment, which is not his work and is the antithesis of his own stark modern style. "There is much more to it than specially copied Oriental carpets and printed material on walls. It is not a contrived decor."

Unleashing an uncensored imagination with the enthusiasm of a child building a tree house, Isabelle d'Ornano asked the famous decorator Henri Samuel to help her abracadabra a dismal, grey apartment with just one light bulb on each ceiling. What a partnership! In the dining room, originally she wanted "a tent"; Samuel translated it into a superb domed false ceiling copied after period documents. For a bedroom, she "just had to have" the rotund library, "but it seemed too big"; Samuel conjured up a backhanded conversion: (Continued on page 214)

Living Room—It would be hard to imagine a more romantic setting: Two radiant eighteenth-century crystal chandeliers hanging from a ceiling painted like a cloud-flecked sky mirrored in a wall over an eighteenth-century marble fireplace. At arched French doors Austrian shades gently stir in the breeze. "I didn't want any curtains—just shades—because the view is so lovely," Isabelle says. "And I rarely lower those because the Seine is so alive at night with the lights on the boats. Since there are no curtains, I wanted the fantasy to be in the carpet." **Countess Isabelle d'Ornano**, an accomplished Polish beauty of Radziwill descent. A friend described her as "a brilliant young manager with progressive 'seventies ideas."





POLONAISE WITH LOVE



To a collection of rare eighteenth-century French family desks, commodes, and tables, Isabelle added her own special selection of Napoleon III armchairs. "I collect them at auctions and *antiquaires* and cover them in vintage materials, old shawls, or carpets."

Bedroom/Library (left): The ceiling is so marvelously high that it allows space for a dressing-room gallery that totally encircles the room. Here, on fabric-covered walls Isabelle has a collection of her favorite photographs. A beautiful eighteenth-century crystal chandelier hangs in the center of the graceful oval. The Persian cotton bedcover makes a lovely foil for the richness of the carpet, the same throughout the apartment, copied from a rug owned by Isabelle's family.

Dining Room (top): A domed ceiling, covered in the same facsimile of an eighteenth-century fabric as the walls, suggests the magic of an Oriental palace. A bronze Louis XIV sunburst clock glitters on the wall under the splendid chandelier. This is the room where Isabelle hangs all her Polish paintings. She stitched the needlepoint on the stools with the Count's and her family's coats of arms. "I arranged the room as a dining room as well as a living room," Isabelle says, "because having a real dining room is such a loss of space."

Isabelle with her children (above): Philippe, eleven; Marc, nine; Elisabeth, eight; Marie Laetitia, five; and Christine, two.

DAVID MASSEY



the short short

the tailored walking short

mid-calf—the new clam-digger length

MAY

To collect this summer: pants in every length! — short, mid-calf or —newest!—to the ankle. And whatever the length, the line is narrow!

FINDS



the newest—ankle-length—pants

6

7

to watch!—the super-narrow trouser

8

1. The shorts to own more than once—the little draw-string short short in red cotton T-shirting—inexpensive and super-cool in summer. By Betsey Johnson for Tric-Trac. About \$14. Saks Fifth Avenue; Burdine's; Sakowitz; Frederick & Nelson.

2. White cotton "camp" shorts—with Calvin Klein's turn of a trouser-pleat front. Cool and clean with the little navy T and espadrille, here...with a white T-shirt and sneakers—super for tennis. Of cotton (Boussac of France), about \$50. At Altman's; Kaufmann's; Hudson's; Bullock's; Frederick & Nelson.

3. Trim and narrow—the fly-front shorts in yellow. To wear with a short-sleeve T-shirt and bare flat sandals—perfect proportions with shorts this short. Davenshire shorts, of cotton and Dacron polyester. \$10. At Goldwaters.

4. The tailored—straight-leg!—walking short—front-pleated and cuffed just above the knee, in summer-weight sand cotton broadcloth (when you're wearing shorts as tailored as these, the top to wear with them is a classic shirt with sleeves rolled). By Calvin Klein. Of cotton (Boussac of France). About \$46. Altman's; Hudson's; Lou Lattimore; I. Magnin.

5. Narrow, trouser-pleated clam-diggers—in thin white cotton and cut to mid-calf. To wear this summer with a thin-striped ribbon belt at the waist, knotted and looped through a silver ring. From Calvin Klein. Boussac of France fabric. About \$48. At Bloomingdale's; Jordan Marsh, Boston; Jacobson's; Sakowitz; May D & F; Bullock's.

6. The best new—ankle-length!—pants—straight and narrow-legged, in lightweight black cotton. This summer equivalent of the everyday trouser that you wear for easy-evening. Victor Joris for V & J Design. About \$52. At Lord & Taylor; Nan Duskin; Bullock's.

7. The coolest pants—in breezy light blue cotton Madras with a pleated, easy elastic-back waist that softens the look of anything tailored. From Ralph Lauren. About \$76. Mid-May at Lord & Taylor; Jordan Marsh, Florida; Lazarus; Famous-Barr; I Magnin.

8. Super-narrow!—the new pants shape to keep your eye on: it holds on the hip and shows the line of the leg. In thinnest sand cotton broadcloth, from Calvin Klein. Boussac of France fabric. About \$50. Lord & Taylor; Montaldo's; May D&F; I. Magnin. Accessories, next to last page.

FINDS

To collect in multiple: T-shirts (*the* top of the year!) and pieces of T-shirting—the things you wear more of—need most of!—in summer.

1. This summer's T-shirt dress—narrow on the body and slit to the thigh! To own in seven delicious colors—French blue, cream, azalea... and others swatched, lower right. By DDDominick. Of cotton knit, about \$36. DD Dominick Boutique; Burdine's; Sakowitz; Joseph Magnin.

2. Newest turn on the T-shirt top—Geoffrey Beene's cotton-knit T with a loose rolled sleeve, shirred V-neck. In almost any color you can think of (16 in all, including the pink version on the cover)—to wear with any of the pants on the preceding page or over a bikini at the beach—anything, anytime! From Beene Bag. About \$24. Mid-May, at Lord & Taylor; Nan Duskin; Hovland-Swanson; I. Magnin; Frederick & Nelson.

3. The bare, thin-strap camisole top—inexpensive enough to own by the drawerful. In black, slate blue, white, evergreen, yellow, navy, red, cream, clay. From I.D. by Ship & Shore. Of cotton and polyester, about \$8. Hutzler's; Jordan Marsh, Florida.

4. Cool and easy T-shirt dressing—the front-button camisole and matching navy side-slit culotte, in soft brushed cotton knit. If you owned this again—in cream, for instance—you'd have four easy looks for the price of two (for other colors, see swatches above). From D.B.A. by Theodore. Camisole, about \$16. Culottes, about \$22. Mid-May, at Bloomingdale's; Nan Duskin; Ultimo; Theodore.

5. The U-scooped T—one of the prettiest bare necklines of all—with a three-quarter roll sleeve... and in a string of colors! From Crazy Horse. In cotton knit, about \$13. Saks Fifth Avenue; Marshall Field; Stix, Baer & Fuller; Hovland-Swanson; Robinson's, California.

6. The classic cotton knit T-shirt—small, narrow, with a muscle sleeve and a round neck. To own in every color and wear with everything! From Tric-Trac. About \$11. Lord & Taylor; Ultimo; Sakowitz; Frederick & Nelson.

7. Turnout for a hot summer day—the side-slit camisole T-shirt dress in navy cotton knit (other colors to own, swatched, left)... the ankle-tie espadrille... and the big canvas tote—cool and neat summer-dressing! Dress, from Tric-Trac, about \$22. Lord & Taylor; Ultimo; Sakowitz; Frederick & Nelson. Hair and makeup, these pages, Rick Gillette. Accessories, next to last page.



the T-shirt dress with a slit



the barest T





the scoop-neck top ▶

two-piece T-shirting ▶



cool T-dressing ▶



the basic—classic!—T ▶



THE PASSIONATE TRAVELER

Worldly voyager finds the last frontier, warms to the chilly sights in Alaska

HOT ABOUT A COLD SPOT: ALASKA

BY DESPINA MESSINESI

EDITOR'S NOTE: *An experienced travel writer is hard to dazzle; but, when Despina Messinesi, Vogue's Travel Editor, sailed last June on a Royal Viking Line cruise—fourteen days in Alaska and Canada—through these icy waters for the first time, she couldn't wait to share the thrills. Her notes below were written on shipboard, airmailed back to a colleague at Vogue. (This summer, there will be over a hundred Alaska-Canada cruises, on seven different shipping lines.)*

Am writing this as we go through Glacier Bay. You can see the glaciers; they go from dirty white to white, then to bottle-blue to navy-blue and are streaked, horizontally striped you might say. The grey bay is calm, silvered and spotted with floating pieces of icebergs. Seals, near ship, haven't seen yet—they aren't on port side.

So happy I've gone through this experience . . . have seen so much. Chains of snowed mountains—desolate lands—trees to the water's edge; and, when tide is low, you see the tree roots are gnawed by sea—cut off evenly, like a timberline in reverse. Every mountain ravine goes from snow to waterfall.

All the mountain slopes are covered with great trees, Sitka black spruce—so green, many greens from black-green to tender young greens—and then the neat timberline, a superb cut, so even. . . . It is cold—50 degrees with wind feels like 30. Along these desolate, lonely waters, you see lots of small fishing boats going for salmon; and we pass the Vancouver Ferry—plump, low, and sort of round and flag-blue. . . .

Going into Juneau through a long channel our ship was part of a procession—we were piped in, you might say, by three whales spouting ahead of us—rolling ahead—magnificent—made you feel noble, even royal.

Touched land at Juneau, Alaska's capital—we were two hours late, delayed by fog; but there we saw the great Mendenhall Glacier—really a blue wall. The Governor's Mansion—or Palace, as Alaskans call it—with colonnade and picket fence, is very New England but has a totem pole on one side. There's a totem at the Baranof Hotel, too. And flowers: huge wild lupines, very blue in fields. People park their floatplanes in nearby lake—sort of backyard.

Town is very primitive, but it does have new glassy buildings, a four-month-old Hilton Hotel, and an octagonal Russian Church of shingles with cupola and bell tower—and masses of saloons. All around are peaks of



Blue-blue-blue glaciers—crashing, pounding as they broke—silent, iceberg—"littered" Alaskan bay (right) obsessed Vogue's Travel Editor, Despina Messinesi (above), when she cruised the "bleak, grandiose, lonely North," lost her heart to our forty-ninth state.

snowed mountains, none higher than four thousand feet. Of course, the daylight in June stays until 11 P.M.—imagine—sun rises around 4:10 A.M. We, the rest of continental U.S., are called the "Lower 48." I see American bald eagles flying around.

To Alaskans, Anchorage is their Honolulu; and Juneau their Maui. They fish for lots of salmon, Dungeness crab, razor clams . . . and have a new museum—charming Russian samovars and nineteenth-century icons plus Indian masks with abalone teeth, also Russian china—romantic with pink and blue patterns. Fun: the Prospector Hotel/motel—but food is high—lobster at \$9.75, steaks for \$12.50. Adore the name of their taxi company—TAKU taxi.

Next we went to Haines—small town with layout of officers' barracks, now apartment houses; very steep town and full of wooden steps. Main Street small, with fishing piers reached from boat by launch. . . . Then some of us passengers organized and flew to Skagway—small Piper plane—rather bouncy, scary over bay; we could see the path of the Gold Rush.

Skagway: a former mining town, with boardwalks. Town is like a crossword puzzle, so neat with squared off streets. Typical house on main street, called Broadway, has boat in yard next to small plane; lilacs in bloom, deep purple but no smell. Odd shingled houses, weathered and brown, with turrets; on slopes

behind them, super-dark spruce trees and lower—in the foreground—feathery alders.

Lunched on sourdough pancakes with high-bush-cranberry sauce, which is rather tart—delicious.

Skagway has also an old hotel with enormous brass or oak beds, sprigged wallpaper. Bar is called Northern Lights. In three hours, I believe I spoke to everyone in town. On Broadway, a bulletin board for people to leave signs and messages. This town must have been wild during the Gold Rush of 1898. It has narrow-gauge train to take people across the pass, but we didn't have time.

Our ship, the *Royal Viking Sky*, is great. So different to pack for cruises rather than flying trips. Going north in summer, you need woolies, hat, scarves, and gloves. I repeat: it is cold, even on deck.

Managed to sun in the glassed-in deck of the swimming pool. At night, it feels strange to turn up in evening clothes for dinner in the high-up dining room, noon-bright from the sun through its tremendous windows. The pet place for drinks: the Discovery Room bar over the bridge with the same view of the sea as Captain's.

Imagine, I have three closets: one with an unusually high rod for long evening clothes, one for day things, plus one with niches and drawers for all those woolies.

Eight-sided wooden Orthodox church, with cupola and bell tower, was built in Juneau by Russians in the last century

Floatplanes park next to houses in Alaska towns

Fringed ceremonial Chilkat blanket made by Tlingit Indians from mountain-goat wool, cedar bark

Bartender at Juneau's Red Dog Saloon serves "pioneer" drinks

"Queenie," in Gold Rush costume, tends the museum in Skagway

In the shower bathroom, I have a full mirror view of the back of my head, theater lights for making up, and an ice-water spigot. Not like home, but better than home with piles of fluffy yellow bath towels and fat fresh cakes of soap. Ice bucket, glasses, paper napkins in cabin came in handy when I invited a few chums for drinks. The steward provided sodas, nuts, and ice.

Through cabin's two huge windows (no pancake-sized port-holes), which have, logically, blackout curtains, now see straight up granite-covered-with-snow glaciers—so blue—they even have waterfalls and can see out over the bay “littered” with icebergs. All so different from Norway, where you see towns, villages, meadows. Here, the bleak, grandiose, lonely North. And to think, I'm only seeing a quarter-inch of Alaska. Whew, what a state this is!

I just looked out, and icebergs are shaped like *wings* of modern sculpture; you can let imagination run and call them Moores or Libermans. Gulls fly, skim over flat platinum bay. Or the icebergs could be compared to opaque Steuben-glass sculptures—some are both white and blue-blue, and I haven't mentioned the glaciers in which we are walled—our ship lane is walled by them.

Now granite peaks look like a herd of elephant bodies rushing—such round shapes; and, curiously, on waterline, the granite wall looks like elephant toes—you know, slightly rounded and firmly planted. It is calm, an almost ominous calm. The walls go straight up—you may not see the top wrapped in snowfall—but the water's edge is strangely hard.

Have wild lupine in my flower vase—and something that looks like baby's breath. Am surviving well, although not too much time to rest; you keep looking, mesmerized, glued; and nights are so short—sunrays intensify around 6 P.M., and then the shadows are dramatic in crevices and sea shines—only to be followed by full-moon rays glistening on snow, making regal reflections on sea. It's all breathless to me. . . . ▽

PAIN: GOOD FOR YOU?

(Continued from page 173)

down of the clear-cut distinction between organism and environment, between stimulus and response. It does not mean a certain class of experience that allows you and me to compare our headaches; much less does it mean a certain physiological or medical entity, a clinical case with certain pathological signs. It is not “pain in the sternocleidomastoid” which is perceived as a systematic disvalue for the medical scientist.

The exceptional kind of disvalue that is pain promotes an exceptional kind of certainty. Just as “my pain” belongs in a unique way only to me, so I am utterly alone with it. I cannot share it. I have no doubt about the reality of the pain experience, but I cannot really tell anybody what I experience. I surmise that others have “their” pains, even though I cannot perceive what

they mean when they tell me about them. I am certain about the existence of their pain only in the sense that I am certain of my compassion for them. And yet, the deeper my compassion, the deeper is my certitude about the other person's utter loneliness in relation to his experience. Indeed, I recognize the signs made by someone who is in pain, even when this experience is beyond my aid or comprehension. This awareness of extreme loneliness is a peculiarity of the compassion we feel for bodily pain; it also sets this experience apart from any other experience, from compassion for the anguished, sorrowful, aggrieved, alien, or crippled. In an extreme way, the sensation of bodily pain lacks the distance between cause and experience found in other forms of suffering.

Notwithstanding the inability to communicate bodily pain, perception of it in another is so fun-

damentally human that it cannot be put into parentheses. The patient cannot conceive that his doctor is unaware of his pain, any more than the man on the rack can conceive this about his torturer. The certainty that we share the experience of pain is of a very special kind, greater than the certainty that we share humanity with others. There have been people who have treated their slaves as chattels, yet recognized that this chattel was able to *suffer* pain. Slaves are more than dogs, who can be hurt but cannot suffer. Wittgenstein has shown that our special, radical certainty about the existence of pain in other people can coexist with an inextricable difficulty in explaining how this sharing of the unique can come about.

It is my thesis that bodily pain, experienced as an intrinsic, intimate, and incommunicable disvalue, includes in our awareness the social situation in which those

who suffer find themselves. The character of the society shapes to some degree the personality of those who suffer and thus determines the way they experience their own physical aches and hurts as concrete pain. In this sense, it should be possible to investigate the progressive transformation of the pain experience that has accompanied the medicalization of society. The act of suffering pain always has a historical dimension.

When I suffer pain, I am aware that a question is being raised. The history of pain can best be studied by focusing on that question. No matter if the pain is my own experience or if I see the gestures of another telling me that he is in pain, a question mark is written into this perception. Such a query is as integral to physical pain as the loneliness. Pain is the sign for something not answered; it refers to something open, some-

(Continued on page 204)

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PAIN: GOOD FOR YOU?

[Continued from page 203]

thing that goes on the next moment to demand, What is wrong? How much longer? Why must I/ought I/should I/can I/suffer? Why does this kind of evil exist, and why does it strike me? Observers who are blind to this referential aspect of pain are left with nothing but conditioned reflexes. They are studying a guinea pig, not a human being. A physician, were he able to erase this value-loaded question shining through a patient's complaints, might recognize pain as the symptom of a specific bodily disorder, but he would not come close to the suffering that drove the patient to seek help. The development of this capacity to objectify pain is one of the results of over-intensive education for physi-

cians. By his training the physician is often enabled to focus on those aspects of a person's bodily pain that are accessible to management by outsiders: the peripheral-nerve stimulation, the transmission, the reaction to the stimulus, or even the anxiety level of the patient. Concern is limited to the management of the systemic entity, which is the only matter open to operational verification.

The personal performance of suffering escapes such experimental control and is therefore neglected in most experiments that are conducted on pain. Animals are usually used to test the "pain-killing" effects of pharmacological or surgical interventions. Once the results of animal tests have been tabulated, their validity is verified in people. Painkillers usually give more or

less comparable results in guinea pigs and humans, provided those humans are used as experimental subjects and under experimental conditions similar to those under which the animals were tested. As soon as the same interventions are applied to people who are actually sick or have been wounded, the effects of the drugs are completely out of line with those found in the experimental situation. In the laboratory people feel exactly like mice. When their own life becomes painful, they usually cannot help suffering, well or badly, even when they want to respond like mice.

Living in a society that values anesthesia, both doctors and their potential clients are retrained to smother pain's intrinsic question mark. The question raised by intimately experienced pain is transformed into a vague anxiety

that can be submitted to treatment. Lobotomized patients provide the extreme example of this expropriation of pain: they "adjust at the level of domestic invalids or household pets." The lobotomized person still perceives pain but he has lost the capacity to suffer from it; the experience of pain is reduced to a discomfort with a clinical name.

For an experience of pain to constitute suffering in the full sense, it must fit into a cultural framework. To enable individuals to transform bodily pain into a personal experience, any culture provides at least four inter-related subprograms: words, drugs, myths, and models. Pain is shaped by culture into a question that can be expressed in words, cries, and gestures, which are often recognized as desperate attempts to share the utter con-

Skill in the lost art of suffering might be the best way to conquer pain

fused loneliness in which pain is experienced: Italians groan and Prussians grind their teeth.

Each culture also provides its own psychoactive pharmacopeia, with customs that designate the circumstances in which drugs may be taken and the accompanying ritual. Muslim Rayputs prefer alcohol and Brahmins marijuana, though they intermingle in the same villages of western India. Peyote is safe for Navajos and mushrooms for the Hui-choles, while Peruvian highlanders have learned to survive with coca. Man has not only evolved with the ability to *suffer* his pain, but also with the skills to manage it: poppy growing during the middle Stone Age probably preceded the planting of grains. Massage, acupuncture, and analgesic incense were known from the dawn of history. Religious and mythic rationales for pain have appeared in all cultures: for the Muslims it is Kismet, god-willed destiny; for the Hindus, karma, a burden from past incarnation; for the Christians, a sanctifying backlash of sin. Finally, cultures always have provided an example on which behavior in pain could be modeled: the Buddha, the saint, the warrior, or the victim. The duty to suffer in their guise distracts attention from otherwise all-absorbing sensation and challenges the sufferer to bear torture with dignity. The cultural setting not only provides the grammar and technique, the myths and examples used in its characteristic "craft of suffering well," but also the instructions on how to integrate this repertoire. The medicalization of pain, on the other hand, has fostered a hypertrophy of just one of these modes—management by technique—and reinforced the decay of the others. Above all, it has rendered either incomprehensible or shocking the idea that skill in the art of suffering might be the most effective and universally acceptable way of dealing with pain. Medicalization deprives any culture of the integration of its program for dealing with pain.

Society not only determines how doctor and patient meet, but also what each of them shall think, feel, and do about pain. As long as the doctor conceived of himself primarily as a healer, pain as-

VOGUE, May, 1976



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Widespread use of pain-killers can create a demand for stronger stimuli to give people a sense of being alive: noise, speed, drugs, violence, horror . . .

sumed the role of a step towards the restoration of health. Where the doctor could not heal, he felt no qualms about telling his patient to use analgesics and thus moderate inevitable suffering. Like Oliver Wendell Holmes, the good doctor who knew that nature provided better remedies for pain than medicine could say "[with the exception of] opium, which the Creator himself seems to prescribe, for we often see the scarlet poppy growing in the cornfields as if it were foreseen that wherever there is hunger to be fed there must also be pain to be soothed; [with the exception of] a few specifics which our doctor's art did not discover; [with the exception of] wine, which is a food, and the vapours which produce the miracle of anaesthesia . . . I firmly believe that if the whole *materia medica*, as now used, could be sunk to the bottom of the sea, it would be all the better for mankind—and all the worse for the fishes."

The ethos of the healer gave the physician the capacity for the same dignified failure for which religion, folklore, and free access to analgesics had trained the common man. The functionary of contemporary medicine is in a different position: his first orientation is treatment, not healing. He is geared, not to recognize the question marks that pain raises in him who suffers, but to degrade these pains into a list of complaints that can be collected in a dossier. He prides himself on the knowledge of pain mechanics and thus escapes the patient's invitation to compassion.

One source of European attitudes towards pain certainly lies in ancient Greece. The pupils of Hippocrates distinguished many kinds of disharmony, each of which caused its own kind of pain. Pain thus became a useful tool for diagnosis. It revealed to the physician which harmony the patient had to recover. Pain might disappear in the process of healing, but this was certainly not the primary object of the doctor's treatment.

* * *

It would be a grave mistake to believe that resignation to pain is due exclusively to Jewish or Christian influence. Thirteen distinct Hebrew words were translated by a single Greek term for "pain" when two hundred Jews of the second century B.C. translated the Old Testament into Greek. Whether or not pain for

the Jew was considered an instrument of divine punishment, it was always a curse. No suggestion of pain as a desirable experience can be found in the Scriptures or the Talmud. It is true that specific organs were affected by pain, but those organs were conceived of also as seats of very specific emotions; the category of modern medical pain is totally alien to the Hebrew text. In the New Testament, pain is considered to be intimately entwined with sin. While for the classical Greek pain had to accompany pleasure, for the Christian pain was a consequence of his commitment to joy. No culture or tradition holds a monopoly on realistic resignation.

The history of pain in European culture would have to trace more than these classical and Semitic roots to find the ideologies that supported personal acceptance of pain. For the Neoplatonist, pain was interpreted as the result of some deficiency in the celestial hierarchy. For the Manichean, it was the result of positive malpractice on the part of an evil demiurge or creator. For the Christian, it was the loss of original integrity produced by Adam's sin. But no matter how much these religions opposed each other on dogma and morals, all of them saw pain as the bitter taste of cosmic evil, the manifestation of nature's weakness, of a diabolical will, or of a well-deserved divine curse.

* * *

One approach to pain was, unthinkable, at least in the European tradition: the belief that pain ought not to be suffered, alleviated, and interpreted by the person affected, but that it should be—ideally always—destroyed through the intervention of a priest, politician, or physician.

There were three reasons why the idea of professional, technical pain-killing was alien to all European civilizations. First: pain was man's experience of a marred universe, not a mechanical dysfunction in one of its subsystems. The meaning of pain was cosmic and mythic, not individual and technical. Second: pain was a sign of corruption in nature, and man himself was a part of that whole. One could not be rejected without the other; pain could not be thought of as distinct from the ailment. The doctor could soften the pangs, but to eliminate the need to suffer would have meant to do away with the patient. Third: pain was an experi-

ence of the soul, and this soul was present all over the body. Pain was a nonmediated experience of evil. There could be no source of pain distinct from pain that was suffered.

The campaign against pain as a personal matter to be understood and suffered got under way only when body and soul were divorced by Descartes. He constructed an image of the body in terms of geometry, mechanics, or watchmaking, a machine that could be repaired by an engineer. The body became an apparatus owned and managed by the soul, but from an almost infinite distance. The living body experience which the French refer to as "*la chair*" and the Germans as "*der Leib*" was reduced to a mechanism that the soul could inspect.

For Descartes pain became a signal with which the body reacts in self-defense to protect its mechanical integrity. These reactions to danger are transmitted to the soul, which recognizes them as painful. Pain was reduced to a useful learning device: it now taught the soul how to avoid further damage to the body. Leibnitz sums up this new perspective when he quotes with approval a sentence by Regis, who was in turn a pupil of Descartes: "The great engineer of the universe has made man as perfectly as he could make him, and he could not have invented a better device for his maintenance than to provide him with a sense of pain."

* * *

By the end of the last century, pain had become a regulator of body functions, subject to the laws of nature; it needed no more metaphysical explanation. It had ceased to deserve any mystical respect and could be subjected to empirical study in order to do away with it. By 1853, barely a century and a half after pain was recognized as a mere physiological safeguard, a medicine labeled as a "pain-killer" was marketed in La Crosse, Wisconsin. A new sensibility had developed which was dissatisfied with the world, not because it was dreary or sinful or lacking in enlightenment or threatened by barbarians, but because it was full of suffering and pain. Progress in civilization became synonymous with the reduction of the sum total of suffering. From then on, politics was taken to be an activity not so much for maximizing happiness as for minimizing pain. The re-

sult is a tendency to see pain as essentially a passive happening inflicted on helpless victims because the toolbox of the medical corporation is not being used in their favor.

In this context it now seems rational to flee pain rather than to face it, even at the cost of giving up intense aliveness. It seems reasonable to eliminate pain, even at the cost of losing independence. It seems enlightened to deny legitimacy to all non-technical issues that pain raises, even if this means turning patients into pets. With rising levels of induced insensitivity to pain, the capacity to experience the simple joys and pleasures of life has equally declined. Increasingly stronger stimuli are needed to provide people in an anesthetic society with any sense of being alive. Drugs, violence, and horror turn into increasingly powerful stimuli that can still elicit an experience of self. Widespread anesthesia increases the demand for excitation by noise, speed, violence—no matter how destructive.

This raised threshold of physiologically mediated experience, which is characteristic of a medicalized society, makes it extremely difficult today to recognize in the capacity for suffering a possible symptom of health. The reminder that suffering is a responsible activity is almost unbearable to consumers, for whom pleasure and dependence on industrial outputs coincide. By equating all personal participation in facing unavoidable pain with "masochism," they justify their passive life-style. Yet, while rejecting the acceptance of suffering as a form of masochism, anesthesia consumers tend to seek a sense of reality in ever stronger sensations. They tend to seek meaning for their lives and power over others by enduring undiagnosable pains and unrelievable anxieties: the hectic life of business executives, the self-punishment of the rat-race, and the intense exposure to violence and sadism in films and on television. In such a society the advocacy of a renewed style in the art of suffering that incorporates the use of new techniques will inevitably be misinterpreted as a sick desire for pain: as obscurantism, romanticism, dolorism, or sadism.

Ultimately, the management of pain might substitute a new kind of horror for suffering: the experience of artificial painless-
(Continued on page 207)

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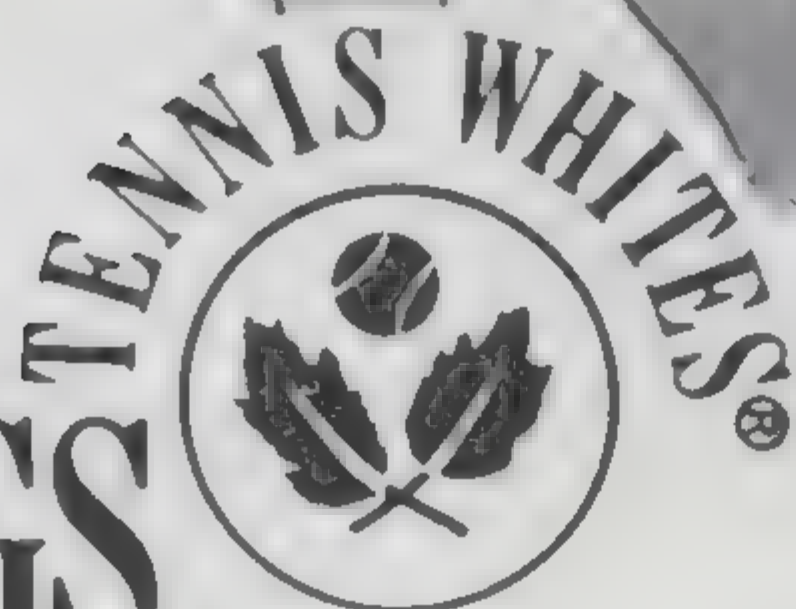
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**"... if playing the game makes
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than pigeon, that's altogether good"**

PERFUMES

(Continued from page 186)

perfume for mother has additional meanings. "You smelled good to me, you loved me." Or perhaps it means in our complicated world, "Many bad smells entered our relationship and now I cover over the disagreeable odors with a gift of perfume so that everything will be between us as it should be" (i.e., in good odor).

From Egyptian times on, perfumes have been kept in beautiful bottles which have themselves become minor works of art, using rare metals and delicate crafts. The fact that these packages for perfume are so special reminds us of the importance of the first vessel, the container of the important liquid of childhood that sustained life and brought all good full feelings of contentment: the breast, and later the baby bottle. Bottles are designed to look foreign, to evoke images of alien landscapes, of distant places most of us have never been, of the historical past, of Egyptian magic and Babylonian secrets. If perfume were packaged in baby bottles with something akin to a rubber nipple on the top, no one would buy it. We need the illusion that the bottle of our infancy has become transformed into a kind of magic charm for our adulthood. The original bottle with its first good smells must be well disguised for the adult to want it, but what the adult wants still carries a trace of the first-known bottle, now as distant in personal emotional history as it is in shared history—the Queen of Sheba whose slaves anointed her body with precious oils.

Perfume, as incense, probably began as an offering to the gods. It certainly has always been a part of the ceremonies of ancient times. It's been a part of the rites of death and marriage in almost every known culture. We offer to deities what we hope will please them and we expect their pleasures to be just like ours. We have always assumed their nostrils to prefer nonhuman smells to our own. (These are not holy or wonderful, they are too commonplace and animal-like.) Now with modern technology everyone, male and female, queen bee, drone, and worker, can have a bit of the smells originally intended for the gods. If that confuses sacred and profane scent, then that confusion can be seen all

through our culture. It's always been hard to separate out of the human mind the erotic from the religious, the two parts only to meet again and again.

I have always been something of a puritan about perfume, feeling that the advertisements were attempting to make me feel as if I could become something I am not by a dab of this or that behind my ear. I have been puritan about resisting the idea that my natural smell was not good enough and I had best cover it with expensive products. Humbug. I have always turned my head away from counters where dazzling amber colors reflected lights in perfect little bottles with thin gold threads pulled like so many nooses high about their little necks. I have long resisted the idea that I must change, disguise myself or my smell in order to be sexual. Years ago when this puritanism arose in me along with the other blemishes of adolescence, I thought that natural styles equaled freedom from convention, conventions that made women feel inadequate and placed them in the awkward position of always pretending to a look, a manner, an odor that was not theirs. But the thing about this puritanism, the thing I have happily discovered before it is entirely too late is that it goes against the grain of other natural human inclinations, like the need to create and believe in illusions, the need to play with what is god-given and fool with other images, to alter what is natural and enjoy what is human-created. "Artificial," which used to be a word in my vocabulary synonymous with bad and dishonest, has with the bending of my rigid idealism become a possibly positive word, meaning designed, playful, inventive, allowing me to be more than just myself, and, after all, why not? The illusion that this perfume, that oil may enhance my attractiveness to the point that like a gazelle I can run through the veld with a pack of males in hot pursuit is not so evil an illusion if I know it's just a game—and if playing the game makes me walk around just a bit more gazelle than pigeon, that's altogether good. Now that I understand that our cultural obsession with smell is a human reaction, a denial of the non-polite animal functions, I realize that I cannot be entirely outside these cultural needs. I like the rigmarole of oil and scent; after all I'm not a pussycat or an antelope, but I do have the imagination that allows me to pretend. I put on some per-

fume now at night. "Ah," says the man in my life, "you did it for me. How nice you smell." And somehow into the mating comes playful seduction, and that's not bad at all. "Wow," say the little children, "ya smell good." "It comes from a bottle, it's just a trick, an illusion, it's not really me," the puritan mother explains. "Let me try it, let me borrow it," they say. It's all right with them if

my nighttime, about-to-go-out-the-door smell is not the real woman. After all they are not badger or raccoon children, they are humans and have already learned that illusion is one of the great games of living. Most especially death smells rotten and there's time enough for that natural state. In the meantime we should all gather good odors while we may. ▽

MEMORY

(Continued from page 177)

effect is to make us seem not so much forgetful as deranged.

Myself, I favor a strong, blunt approach. I simply say, "I know we've met, but I can't remember your name"—and have found that a good many people can't remember mine either, once I've made the admission.

As for memory games (Do you remember the names of the dwarfs in "Snow White"?), I quite simply refuse to play them. My answer to such questions is, "No, and I don't care." This, too, is a liberating sensation. After all, in the unlikely event that I needed to know, I could always look them up.

Indeed, it's amazing just how many things one doesn't need to remember at all, given a good diary, a pocket notebook, and a pencil, and, of course, some kind of system.

Needless to say, gaining control over personal memories is a little more difficult. Here, it's a question of taking command over the system, as it were. Whenever I feel that my memory is about to produce a rush of sad, maudlin memories of past errors and misadventures (I am particularly

sensitive to these when alone in hotel rooms or on airplanes), I take out a piece of paper and make a list of them. Then I think about each one *positively*: Why did it happen? Why did it go wrong? Does it really matter anymore? By this analysis, I reduce each memory to manageable proportions, place it in its true perspective, then forget it.

In fact, I highly recommend making a list of things to forget. A well-known analyst of my acquaintance—who operates along Sartrean, as opposed to Freudian, lines—takes an Existential view of memory. Instead of encouraging his patients to ramble on about their memories, he makes them analyze each remembered experience in terms of what *actually* happened and what the consequences were, stripping away the myths, nostalgia, and accumulated guilt that tend to silt up around the remembered past, and then dispose of them.

"Well then," the analyst will say cheerfully, "that's what happened, and it was certainly sad (or foolish, or unfortunate, or humiliating, etc.), but what does it have to do with the present? Nothing. What are you going to do with yourself *today*? That's the question. People are condi-

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PAIN: GOOD FOR YOU?

(Continued from page 205)

ness. Lifton describes the impact of mass death on survivors by studying people who had been close to ground zero in Hiroshima. He found that people moving amongst the injured and dying simply ceased to feel; they were in a state of numbness, without emotional response. He believed that after a while this emotional closure merged with a depression which, twenty years after the bomb, still manifested itself in the guilt or shame of having survived without experiencing any pain at the time of the explosion. These people live in an interminable encounter with death which has spared them, and they suffer from a vast breakdown of trust in the larger human matrix that supports each individual human life. They experienced their anesthetized pas-

sage through this event as something just as monstrous as the death of those around them, as a pain too overwhelming to be confronted, or suffered.

What the bomb did in Hiroshima might guide us to an understanding of the cumulative effect on a society in which pain has been medically "expropriated." Pain loses its referential character if it is dulled, and generates a meaningless, questionless residual horror. The sufferings for which traditional cultures have evolved endurance sometimes generated unbearable anguish, tortured imprecations, and maddening blasphemies; they were also self-limiting. The new experience that has replaced dignified suffering is artificially prolonged, opaque, depersonalized maintenance. Increasingly, pain-killing turns people into unfeeling spectators of their own decaying selves. ▽

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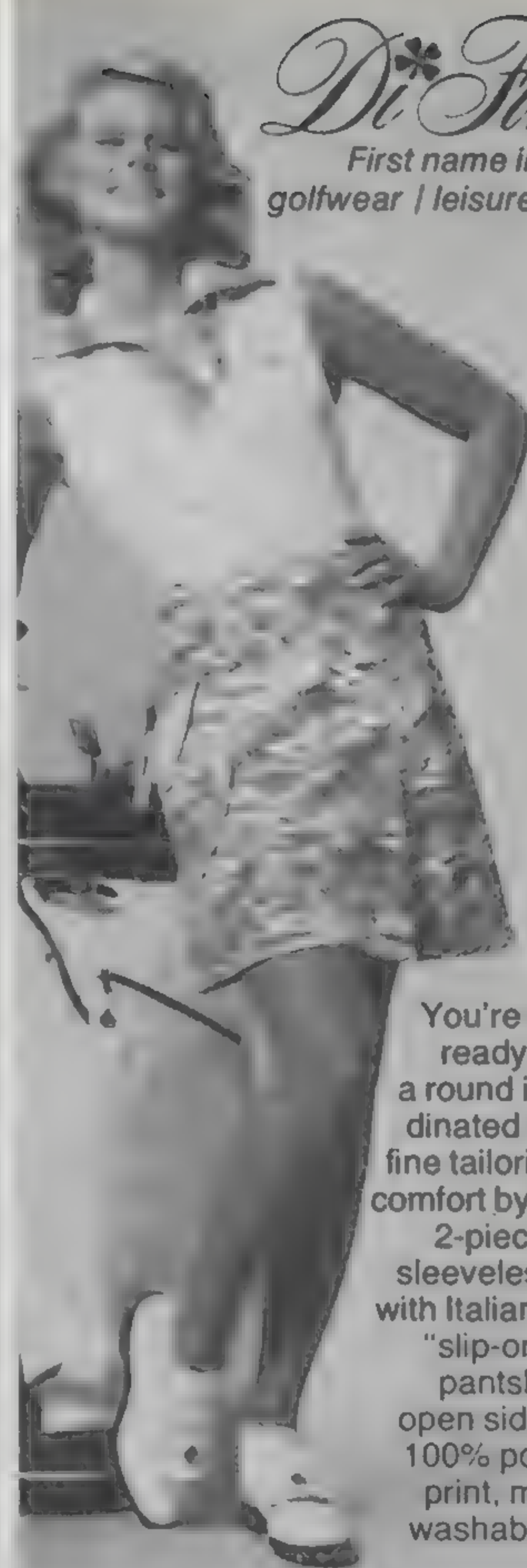
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PAIN CONTROL

(Continued from page 173)

of nerve fibers to a depth of an inch and a half. One of them, three inches long, rested on the sciatic nerve. Connected by clamps and wires to an electrical stimulator, the needles were monitored by a technician. Current, sent into the nerves, was transmitted into the dorsal column and from there to the brain.

"The optimal situation is to achieve a slight vibrating sensation without pain," explained Dr. Wang. This type of acupuncture lasts twenty-five to thirty minutes, and, "the best observation of its success is two to three days later." The patient usually has six to eight treatments over a four-week period.

Some of the results of acupuncture may be due to a placebo effect. But Dr. Wang asks, "Why would a patient who has had years of chronic pain and been to hundreds of doctors, wait to see me to have a placebo effect?"

In attempting to explain acupuncture, Dr. Wang speculated that an analgesic substance, continuously present in the brain in an inactive state, might be released or produced as a result of acupuncture. This interesting theory has not been proven, but Dr. Wang foresees great progress in understanding acupuncture, if scientists will continue to try to discover the actual mechanism. The fact remains: for some patients acupuncture works.

The Pain Management Center "is not offering pain removal," emphasizes its director, David Swanson, M.D. It teaches the patient to live with pain and function in spite of it. Responsibility for success rests with the patient.

"The uniqueness of the program is the setting," he said. The Center, a nine-bed unit in St. Marys Hospital, "provides a neu-

tral kind of environment, where the patients can develop new ways of coping with their pain."

"Patients suffering from chronic pain are unconsciously aware that the sympathy, attention, rest, and medication to which they've grown accustomed serve to strengthen the pain habit," explained the psychologist, Wendell Swenson, Ph.D., consultant at the center. "We are threatening their life-style." Some cannot take it, and leave.

Dr. Swenson is responsible for the overall behavior-modification climate and the biofeedback program. The staff tries to be "neutral and loving" while its members attempt to change the patients' attitudes toward pain. Patients may discuss pain during morning rounds, but if they broach the subject during the rest of the day, the staff responds in a neutral manner to them. "Patients receive attention for being well instead of being sick," explained Dr. Swenson.

During the last week of the program, relatives are brought into the Center to gain better understanding of the pain problem, so they may help the patient continue treatment at home.

"Biofeedback provides patients with immediate information about some of the physiological activities going on in their bodies. The frontalis muscle in the forehead is a good measure of one's general level of tension," said Dr. Swenson. When two electrodes are placed on the forehead, the patient hears a tone the frequency of which changes in proportion of the amount of electrical activity fired into these muscle groups. A lot of electrical activity indicates a lot of muscle activity, or tension. By means of auditory feedback, the patient discovers for himself how to relax the muscles, thereby reducing tension and pain.

In another treatment, quartz

strips (temperature-measuring devices) are strapped to the patient's finger for one half-hour a day. "Warm fingers indicate increased peripheral circulation and a greater state of relaxation," explained Dr. Swenson. (The recently popular mood rings illustrate the same phenomenon.) When peripheral temperature rises, colors change on the paper strips. By the way they position themselves in the room, and by their thought processes, patients can raise or lower peripheral temperature, learning how to relax by bringing involuntary functions under "self-control."

A program of physical therapy, tailored to the individual needs of each patient, is under the direction of Malcolm McPhee, M.D., and Robert Sawtell, M.D. "Over the years of experiencing pain, weakness due to inactivity leads to further aggravation of structures," said Dr. McPhee. Patients are encouraged to increase physical activity with the goal of "strengthening muscles and building up endurance."

"We are getting improved strength in at least 80 percent of the patients and some have made dramatic improvement," he added. The unusual collection of braces, canes, and crutches patients have left behind testify to the success of the program.

For patients who are drug dependent, part of the therapy includes a ten-day reduction period of medication. Medication in flavored syrup is administered four times a day, at fixed intervals, the dosage progressively reduced. "The ideal goal is to have them off analgesic and sedative medications at the end of ten days," said Dr. Swanson. "The majority of patients reach that goal and get quite a bit of satisfaction from it. They have been able to increase their activity and decrease their medication without a real change in their pain level."

The success of the program depends on the accumulation of small daily triumphs which are all graphed for immediate viewing, and used during group therapy sessions. Patients even rate their pain every hour they're awake on a scale from one to ten.

"We have them a captive audience for a period of time. [Minimum length of stay is three weeks.] It's a good atmosphere and several objectives are being met simultaneously," explained Dr. McPhee.

The Pain Management Center's multi-pronged program involving close cooperation of the departments of psychiatry, psychology, and physical medicine appears to have a higher success rate with patients between the ages of twenty and forty than with other ages. Patients over sixty are not accepted.

Dr. Swanson added, "At discharge, we feel we're helping about 75 percent of the patients. Although their pain is still there, they are able to DISTRACT themselves from pain because they are more alert and able to participate in things." Dr. Swanson believes one's ability to cope with pain is directly related to one's ability "to focus on the task at hand and divert attention from the pain area."

The whole body is involved in the problem of chronic pain. Physicians no longer separate the mental and physical aspects. Medicine's most recent direction is to look at pain as a condition in itself and to treat it as a complex problem involving the nervous system at all levels.

Most people will never experience chronic pain. For those acquainted with its dehumanizing power, it's comforting to know strides are being made in the treatment of this totally subjective phenomenon. The odds in the battle of Pain vs. Medicine are on the side of Medicine. ▽

HORST IN FASHION

(Continued from page 175)

As photographers, they remained loyal to the pictorial tradition of static formality that could never accommodate action. For a time, Horst was able to strike a balance between technical precision and momentary action, in brilliant images such as his celebrated photograph of a woman seen from the rear as she reshaped herself into an artificial hourglass shape with a garment that was trademarked as the "Merry Widow," the last boned corset any modern woman in her right mind would ever wear.

Today, Horst often photographs interiors. Perhaps as a result of his architectural training, he had envisioned the hu-

man body as architecture, in the same sense that his mentor George Hoyningen-Heune saw the human face as sculpture. When fashion was no longer a matter of handmade *haute couture* but of mass-produced ready-to-wear manufacturing that has systematically eliminated detail and construction in the interests of convenience and economy, Horst's lucid analysis of the structure of costume and the architecture of the anatomy became part of the past.

As "location" shots replaced studio shots, the refined artificiality of Horst's fashion photographs seemed to belong more and more to a *temps perdu*. Today, we see them fresh as documents of the beautifully contrived, elegantly mannered hot-

house world in which art, fashion, and high society mixed in the 'thirties. Sometimes frivolous, sometimes brave, the world in which the Vicomte and Vicomtesse de Noailles commissioned films by Man Ray, Jean Cocteau, and Luis Buñuel was a world of costumes and masks that disguised and entertained those still enchanted by style and artifice, those who believed with Oscar Wilde that "being natural is just a pose."

In any significant work of art, paradox is a key element. The paradox of Horst's work is the contradiction between the deliberate artificiality of sets and decor and the use of natural lighting or minimal studio lighting, the absence of any technical tricks. The resulting image is a strange amal-

gam of the artificial and the authentic.

The purity of Horst's forms is a direct outcome of his acceptance of the conditions of natural light. Sharp contrasts of black and white give a sense of sculptural relief to the human form and face in Horst's greatest photographs. In leaning heavily on inspiration from the Baroque portrait painters who used chiaroscuro to model and highlight, Horst works very much within the tradition of pictorial photography. Having only the modest ambition of recording the spirit of the times as accurately as possible, his vision paradoxically is that of the artist rather than that of the photographer. Styles change, a probity of vision persists. ▽

CHEVY CHASE

(Continued from page 171)

of *The Smothers Brothers Show*. Then came *Saturday Night*.

American humor is traditionally democratic: we make fun of everyone. We are separate but equal under the laugh. For comedy to exist at all, its basis must lie in a certain universality. Without shared values and gut-level assumptions of what's funny and what's not, humor has no base-ment from which to build. In the infant days of radio and television, the audience was massive but, in essence, united. If a majority of Americans hadn't once thought Amos and Andy were a corker chitlins and collard-greens pair, if the idea of housewife Lucy Ricardo's panting for show biz hadn't been universally, ludicrously silly, yesterday's laughs would never have been broad enough to have lived on as embarrassments today. But with the evolving mores and clashing life-styles of the '70's, the comic's path is fraught: what's a joke to a liberated female ain't funny to Total Woman. Much less so to Mr. C. Pig.

Today, the funnyman must know his audience well. *Mary Hartman, Mary Hartman*, a new sappy takeoff on the soaps, gases everyone who ever considered himself to be above serialized romance. Stand-up comedians Robert Klein, David Steinberg, Lily Tomlin effectively package their generational self-mockery to sons and daughters of *Gidget* and "do your own thing."

Saturday Night's scorching parodies and knives in the side are created by children of the '60's for their fellow offspring. The show's resident rep. group of seven "Not Ready for Prime Time Players" melds a Barnum and Bailey mix of certifiable crazies, *National Lampoon* grads, Second City improvisatory pros. Average age: late twenties. Thirty-one-year-old Lorne Michaels produces the show. NBC's VP for late-night programming, Dick Ebersol, brought the package to air. He's twenty-eight.

There's a fine line in comedy between gag and retch; and *Saturday Night's* skits teeter dangerously between the irreverent, raucously absurd, and the occasionally repulsive. "Nobody wants to be reverent in this group of people," says Chevy Chase, "about things that are sham and fake and that we're obviously critical of." What they're critical of can be anything from TV's packaged mush to commercials to puffed-up politicians to Patty Hearst hype.

"David and Julie Eisenhower were led away by a firing squad

today to pay for what the Pentagon calls 'unforgivable dullness,' " intones a wise-assed Chase one *Saturday Night*. "Dear Betty" responds to questions about clumsy husbands and fast-flying kids with her own interpretive brand of Martha Graham movements. To aid the hard of hearing, someone yells out the news. Chase goes from the incisive comment to the patently silly in "Weekend Update," and news reporting was never like this: "And now for a serious note. Vandals broke into the Louvre museum late last night and attached arms to the Venus de Milo. Said the broken-hearted curator: 'I don't speak English.'"

Explains Chase: "Something happened during the Nixon years and Watergate that had to do with exposing sham. With exposing the fact that a man like that could have, at one point, sold himself to the American people over television—in the way that you sell hamburger. That television not only sells you products but it sells you the people who run your country. What's been happening in the last few years is that people have been testing everywhere—the CIA, and looking into this and that. There are no secrets anymore.

"In comedy, in television, there shouldn't be any secrets. We shouldn't disguise and pretend that we love having Sonny and Cher as guests on our show. We don't. We don't want them anywhere around us. We shouldn't have Frankie Avalon on and say, 'This is an old friend of mine,' when we haven't met the man. There are all of those fake little hypocrisies in television that you just want to jab at. And say, 'Come on. The American people are not that way. They never have been. They've known all along when it's been a fake and a show of it.'"

How long this non-show-of-it will go lies in the hands of a channel-flipping public. *That Was The Week That Was* and *Laugh-In* flamed and fizzled, while Bob Hope specials and *The Carol Burnett Show* live on. Last year, the U.S. was blasted by *Monty Python*. This year, the joy's all on *Saturday Night*.

As for the personal hoo-ha, "I'm a fad," says Chase. "In this business you can come and go in a second. I could be flushed out tomorrow with a big smile and a handshake.

"I believe strongly in many of the things that I write and say and do. And I'm glad to have the attention and the mandate and the platform for doing it. But something in me ultimately has to laugh at this because, boy, if it didn't, would I be screwed."

—KATHLEEN MADDEN



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HAIR SECRETS

(Continued from page 190)

available to physicians. "Hair is a recording device for minerals," he said, "and we know that minerals are involved in a number of diseases and body systems." To function properly, the body needs both major minerals (calcium, potassium, phosphorus, magnesium, and sodium) and minor minerals (copper, iron, manganese, and zinc).

"About a dozen years ago, a government publication pointed out that 62 percent of the people in the United States were deficient in magnesium. Not only is magnesium important in the transport of nutrients but it has a quieting effect on the nervous system. If we find a low level of magnesium in a hair sample, it may be due to the overall nutritional state or it may be due to poor absorption. We tell the physician that there is the possibility that mineral nutrition in this individual is imbalanced. We call it to his attention because it may definitely have an effect on his patient's behavioral pattern.

"A number of laboratories plan to work directly with the public. They will analyze your hair and tell you the levels in it so you can find out about yourself. This is a serious mistake. For one thing, the way the sample is taken and the proper washing are both important. Aside from that, when you get the analysis back it may say you have a high level of lead or a high level of copper. We know that high lead levels can interfere with mental acuity and high copper levels in some cases could relate to schizophrenia. What do you do then? We deal only with physicians because they should remain involved with their patients."

Hair tissue concentrates more heavy metals per unit of weight than any other body tissue or fluid. These minerals (mercury, arsenic, lead, nickel, and cadmium) are the ones likely to harm the system in high concentrations.

Harry Shwachman, M.D., professor of pediatrics at Harvard Medical School, participated in some of the earliest studies of lead poisoning. "We are a little like detectives when we look at hair. We realized that once lead is deposited in hair it stays there and doesn't wash out. If a person is no longer exposed, the lead

concentration is reduced to normal levels as the hair grows. So if we take a piece of hair and cut it into segments, then analyze the segments, we can date the time the exposure occurred. We analyzed the hair of one child and found a heavy concentration in one section of hair. Because we know how fast hair grows we knew she ingested the lead during a specific two-week period she spent away from home."

"If you know how to look for it, everything that happens to you metabolically is stored in your hair," said Louis Kopito, M.S., senior research associate at the Department of Nutrition, Massachusetts Institute of Technology. Mr. Kopito is senior author of the pioneering lead studies. "We have used hair samples to diagnose celiac disease and cystic fibrosis, both of which are associated with nutritional problems. We're now trying to find out what kind of information we can get about the nutritional status of the body in relation to zinc, a very important trace element.

"There are a number of conditions in which zinc is changed. It's definitely involved in hair growth and appearance. For example, we know there's a dip in the zinc level of a pregnant woman's hair. Less zinc is excreted into hair because it's needed to build the fetal skeleton. Experiments have shown that 20 to 30 percent more zinc is required during pregnancy and lactation than at other times. One of our main objectives is to establish the daily zinc requirements of well-nourished adults and compare them to groups who may not be getting sufficient zinc. We'll look at zinc metabolism in many tissues and hope to come up with a correlation between hair and some of the other findings."

Hair is a complicated structure. Each one consists of a shaft (the part you see) and a root which is embedded in the hair follicle. A magnified cross section of the shaft shows three layers. The outside layer (the cuticle) is made of fine, flattened scales of protein that overlap and move over one another to form a protective, flexible armor. Under a scanning electron microscope, this layer looks like a tightly closed pine cone. Spaces between the scales contain oil that keeps the hair flexible and shiny. The middle layer (the cortex) makes up the bulk of hair tissue and consists of two major classes of protein. One is fila-

ment-like and has an average amount of sulphur; this is connected to another group rich in sulphur (the matrix proteins). The connections between these two groups give hair its strength and elasticity. A central column (the medulla) runs through the cortex. Often interspersed with air pockets, the medulla contributes little to strength. Greying hair reflects the increasing size of air pockets in the medulla.

Although the central mechanisms that govern the hair cycle are completely unknown, scientists do know a great deal about hair itself. Each hair root is always in one of three stages: growing, transition, or resting. The growing phase of each hair lasts, on the average, three years during which time the hair grows about half an inch a month. It then goes into a transition phase that lasts about two weeks and finally into a resting phase for three or four months. At the end of this time, the resting hair is pushed out from below by a newly growing hair, indicating that the matrix (the active growing area) has entered the growing phase.

Scalp hairs are not all in the same phase of this cycle at the same time. If they were, we would periodically shed all our hair. About 80 percent of the hair is in the growing phase at any one time, 1 percent in the transition phase and the remainder in the resting phase. Normally, we lose about forty-five resting hairs a day. Scientists familiar with the way hair grows can distinguish these stages using a simple microscope.

Because both the structure and composition of hair can reflect different biochemical events in the body, researchers use different kinds of analyses to investigate illnesses and imbalances, to find trace-mineral levels and to type hair.

"We've had some success in the area of protein composition of hair," said Howard Baden, M.D., professor of dermatology at Harvard Medical School. "We found that a small percentage of the population had a different protein composition of hair from the rest of the population. This is a genetically determined trait; you can trace it through families, and it's called protein polymorphism. What it means is that you can have a protein which, as a result of a mutation, has a small alteration in its chemical composition. That alteration gives it

different physical and chemical properties. It may not be enough to change the function of the protein which may and probably does do the same job, but it is a tiny bit different. Sometimes that difference can be detected and sometimes it can't. That depends on the way you measure it. We use a method that detects differences in the charge of molecules. We dissolve the hair and separate the proteins through an electrical field. It's helping us to learn more about the kinds of changes that can occur in a protein and still have it function normally.

"The term polymorphism implies normalcy. An extension of that is a change so great that it isn't normal," Dr. Baden continued. "Take these two pipes of mine. You know they're both pipes although they're different shapes and different colors. They both work quite well, they're both smokable, they are polymorphisms. Now, if you take one apart and put the stem in the bowl, it's still sort of a pipe but there's something sick about it. I changed the shape too much and now it can't be smoked.

"Our observation that polymorphism could occur reinforced our hope that diseases could be discovered in which abnormalities of proteins could be found. Indeed, we have just finished studying a disease in which one of the major components of the hair is absent. The disease, a genetic one, produces a number of abnormalities including intellectual impairment, relative infertility in males, and brittle hair. The structure of the hair doesn't look right, it's dented and twisted, it's brittle and breaks easily. It turns out that people suffering from this disease are missing one of the major components of hair. We found that the sulphur-rich protein in the hair cortex is essentially absent. In this disease we think the defect is not in the gene that controls that single protein but rather in some regulatory mechanism for all sulphur proteins.

"Research into genetic diseases with protein defects is helping us learn more about the kinds of changes that can occur in a protein and still have it function normally. Forensic scientists are interested in this kind of work because they feel that if there are enough of these markers, we can use them to identify people through hair analysis.

(Continued on page 213)

VOGUE'S SCHOOL & CAMP DIRECTORY

Write Vogue's School Bureau, 350 Madison Ave., N.Y. 10017, or call 212-692-5262

Girls' Camps

TEGAWITHA

Camp for Girls 6-16. Atop the Poconos. On private lake. All land sports, swimming, riding, dramatics, dancing, crafts, tutoring, 7-3 1/2 wks. Private Catholic chapel, 59th yr. Catalog. Mrs. Francis Regan, Dir., Camp Tegawitha, Box V, Tobyhanna, Pa. 18466.

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PO-NE-MAH

Kent, Conn. 62nd year. 68 Girls, 6-16, 7 wks. only. Riding (camp-owned horses) Sailing, Swimming, Tennis, Music, Creative Writing; care of wildlife. Our fun builds & supports old-fashioned values. Catalog. Mrs. G. Williams, Kent, CT 06757. 203-927-3426.

LES CHALET FRANCAIS

Deer Isle, Me. Where French is fun! Girls 5-18: outstanding staff & facilities. French, ballet, riding, creative arts & music, tennis, swimming & sailing on Penobscot Bay. Capt. & Mrs. C. V. Selin, 20 Bass Dr., Groton, CT 06340. 203-536-7980.

Directors of schools and summer camps listed in this issue will gladly send you full details.

CAMP WATERVLIT

For girls 7-17. 400 acres: woods, lake, pool. Daily riding; sailing, skiing, canoe trips, tennis, other sports. Arts, crafts, theater. Ranch. Pioneer. CIT programs. All inclusive fee. 42nd year. Booklet. Camp Watervliet, Box 6, Watervliet, Michigan 49098

TON-A-WANDAH Hendersonville, N. C.

For Girls 7-16
In Blue Ridge Mts. Large private lake. Three age groups under mature trained leaders. Tennis, riding, all land and water sports. Crafts, dramatics, art, music. Three, four and seven week periods. Inclusive fee. Write for catalog.
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Box 400V, Tryon, North Carolina 28782

kimiya

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Mr. & Mrs. John J. Williams, Milton, VT 05468. Tel. 893-7849

ONE BEAUTIFUL ADVENTURE AFTER ANOTHER AT CAMP

Kear/sarge

ON PLEASANT LAKE, ELKINS, NEW HAMPSHIRE
For a summer of fun and learning; new friends, creative living, shared adventures; clean air, fresh water; swimming, diving, sailing, water-skiing; sports, tennis, gymnastics, volleyball, archery, running, jumping, hiking; riding; dancing, singing, acting in musicals; fine arts; visiting landmarks; camping overnight. 100 girls, 7-16, led by an experienced, mature staff (a counselor for every 3 campers), directed by the 3rd generation of the founding family. Accredited by ACA, APC. Write for brochure.
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Boys' & Girls' Camps

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Tel.: (617) 526-7514

Boys' & Girls' Camps

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Girls 8-17, Boys 9-15. Thousands of Acres in & near Scenic "Indian Peaks" of Colorado Rockies for Riding, Mountaineering & Pack Trips. Tennis, Swim., Crafts, Fishing, Riflery, Dance & Drama. Creative Leadership. Edward Barnhart, Dir., Box 1518, Boulder, Colo. 80302



QUARTER
CIRCLE
V-BAR
RANCH
CAMP

Challenging 4, 6 or 8 wks. summer on 40,000 acres. Coed 7-16, nationwide enr. Western & Eng. riding, related ranch activities; pool; sports; creative arts; environmental studies; survival training. Caravan thru S.W. ACA accred. Credit courses arranged. Spanish Language/Mexican Travel Inst. Est. 1929. Racially non-discriminatory. Also winter prep school.

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CATHOLIC CAMPS

Our Lady of Lourdes for girls. Acadia for boys. Ages 6-18. Two private lakes in Catskills. Riding, water skiing, all sports, trips, dances, crafts, Tutoring. Res. priests, M.D., R.N. 69th yr. 516-586-2594. Rev. John G. Ruvo, 9 Madison Ave., Deer Park, NY 11729.

HOLIDAY TRAIL—BOYS

HOLIDAY HIGHLANDS—GIRLS

Hillsboro, N.H. Complete Riding, Waterfront, Sports & Arts Programs. Own stables, Crystal-clear lake. Mr. K. Hawk, Driftwood Pt., Westport, CT 06880

CAMP TIMLO PINE LOG CAMP

for Boys ADIRONDACK SAILING CAMPS for Girls SAILING — SKIING — TENNIS

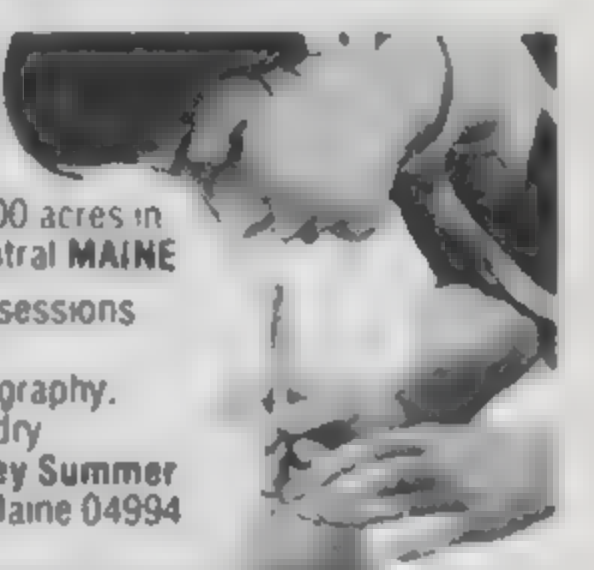
Two of the finest camps in the country for over half a century. Adjacent sites. Unlimited sailing, tennis and waterskiing with large staff of ranked pros including world champion skier Roland Hillier. 8 tennis courts, 26 sailboats including Comets, Stars, Prams. Overnight sails and regattas, trips and scuba plus all other camp activities.
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Summer can be a time to develop a talent or open new doors to learning. Many possibilities are listed here.

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HINCKLEY SUMMER SCHOOL OF CRAFTS

2400 acres in central MAINE
Classroom and studio. Two 3-week sessions for high school students ages 14-18
Ceramics Weaving Jewelry Photography. Glass Blowing Stained Glass Foundry
For information write or call Hinckley Summer School of Crafts, Box F, Hinckley, Maine 04994
Tel (207) 453-7893



Slim-Down Camps

WEIGHT WATCHERS' CAMPS

OVERWEIGHT

GIRLS & BOYS, 10 to 21 Years
Camps in Pa, No Car, Cal, Wisc, Ore & Canada.
Write WEIGHT WATCHERS CAMPS, Dept. V
183 Madison Ave. N.Y. 10016 • Call toll free 800-221-5690 • In N.Y. Call collect 212-889-9500
Staff applicants write only.

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At a Multi-Million dollar COLLEGE CAMPUS
Enjoy a fun-filled summer of recreation, weight-loss, health and beauty.
REDUCE and SHAPE UP
... lose 20 to 45 pounds
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GORDON COLLEGE, CAPE ANN, MASSACHUSETTS
UNIV. of N. CAROLINA, WILMINGTON, N. C.
WHITTIER COLLEGE, WHITTIER, CALIFORNIA
Send for brochure, include phone number

TEEN AGERS 13-17
YOUNG LADIES 18-25
Camelot
Owner/Directors: Thelma & Jos Hurwitz
Morton B. Glenn, MD Nutrition Consultant
949V Northfield Road
Woodmere, N.Y. 11598
California New York
(213) 698-0216 (516) 374-0785

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America's first weight control camp

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ACA accredited. Limited enrollment.

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Telephone: 617-389-2553
John A. Spargo, M.D.—Director
Penelope S. Peckos, M.S.—Nutritionist

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GIRLS 8 to 21*, CAMP MURRIETA will help you lose weight (typical girl, 20-45 lbs.) this summer while you learn lifelong weight control skills and have an exciting Summer of fun and friendship. Over 30 sport & self improvement programs.
FREE Effective home follow-up program!
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(714) 279-7800
*Special program for girls 17-21
There is a CAMP MURRIETA in San Diego, Wash. St., Wisc., Texas and Ohio

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A Non-medical Program of Healthful Diet & Exercise • Heated Pool • 20 Tennis Courts
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Mrs. Gussie Mason, Director, Author of "Help Your Child Lose Weight." Fully accredited

Send for brochure.

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Hurleyville, N.Y. 12747



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Summer session for boys and girls, grades 1-12. Complete curriculum. Intensive preparation through individual attention. Developmental & remedial reading. Ride, swim. Also winter school. Ctlg. 602-749-3340. W. Fenster, 8500 E. Ocotillo Dr., Tucson, AZ 85715

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BETHEL, MAINE 04217



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Co-ed, for grades 9-12

Earn Academic Credit

All basic Liberal Arts Courses

Also learn from Champions:

SURF, SAIL, SCUBA, TENNIS!

6 wks., all-inc. from W. Coast \$1,825.00 plus Tax.

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Mary V. Wallace, Registrar

P.O. Box 1656, Kailua-Kona, Hi. 96740 or

Tel. Max Dougherty, Director

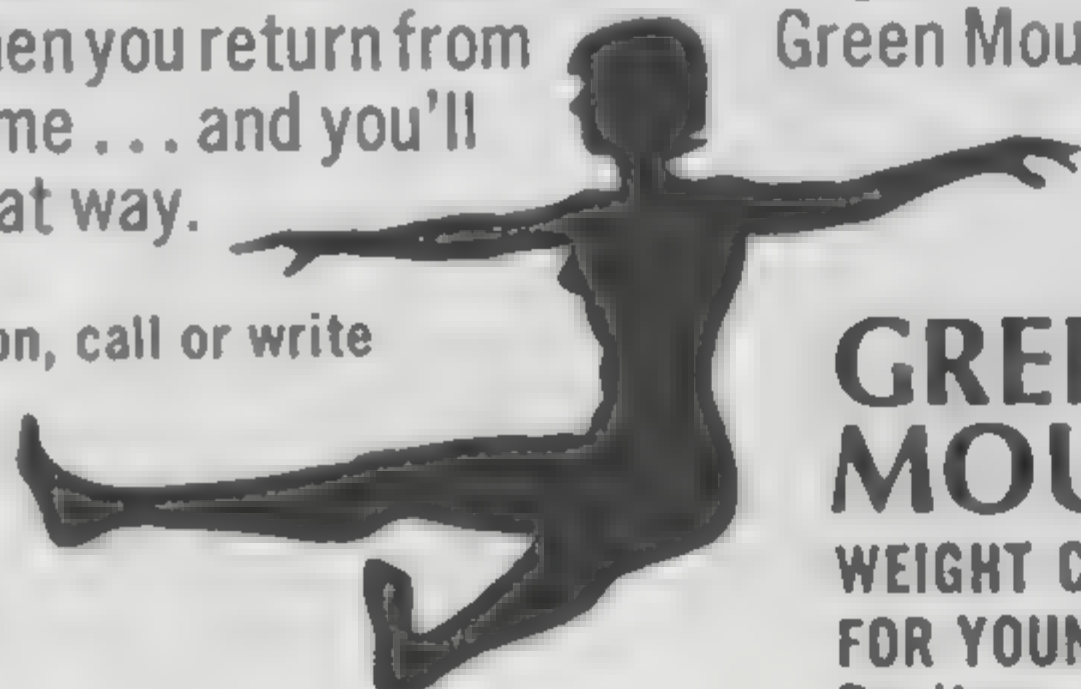
Mainland Ofc. (213) 332-2174

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BAYSIDE, N.Y. 11364
(212) 224-6453



GREEN MOUNTAIN
WEIGHT CONTROL COMMUNITY
FOR YOUNG WOMEN 18-55
Poultney, Vermont

THELMA J. WAYLER, M.S., R.D.: Director

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Individual remedial reading, writing, spelling and study skills for 50 normal, intelligent boys 9-18 yrs. Excellent recreational facilities. Riding, swimming. In Alleghenies, Pa. Mrs. D. H. King, Kildonan School, Box 139, Solebury, Bucks Co., Pa. 18963.

Boys' Camps

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Personal Development

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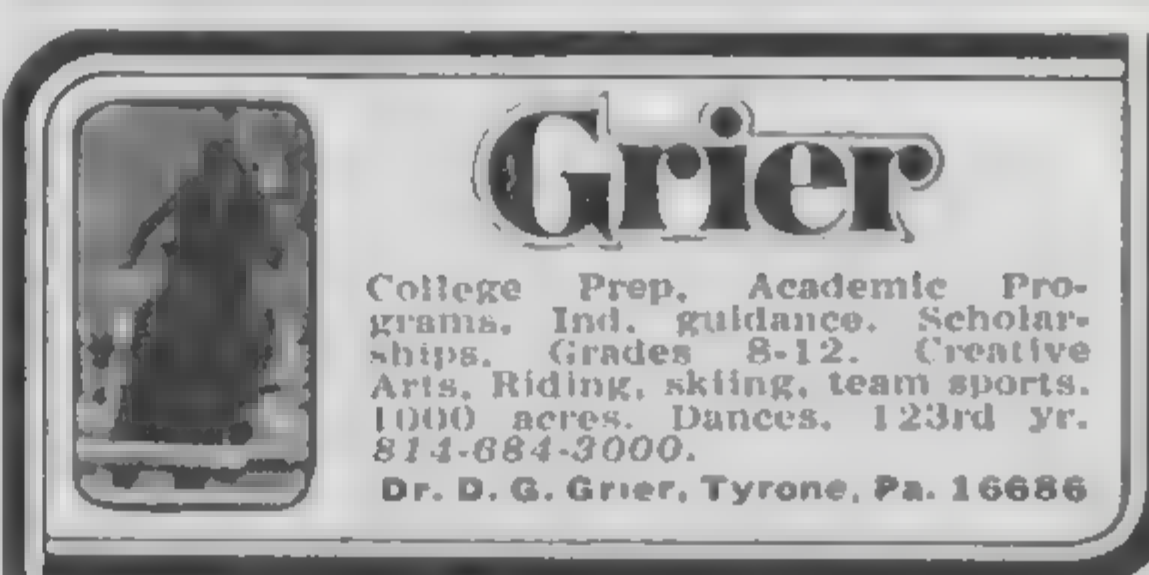
2264 Bartram Road, Jacksonville, FL 32207
904/724-8850



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Headmaster
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Greenfield
Mass. 01301
413-774-2711

An independent boarding school for 175 girls, grades 9-12. Pre-college curriculum with electives, independent study & advanced placement. Creative arts, wilderness program & skiing. 150 acres near 5-College area; stable, indoor ring & gym. Faculty-student ratio, 1:5. Est. 1869. Accredited by NEASC.



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Box 1569, Scottsdale, AZ 85252 602-948 7731

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One of New England's oldest coed schools, founded 1836. Excellent college placement record. 1) Foreign Exchange Program with schools in Germany, Mexico and France. 2) Curricula offerings from Chinese & Russian languages to Environmental Science. 3) One of best programs for ceramics, glass-blowing, metal casting, photography, etc. 4) Outdoor program of quality: 5 minutes from White Mt. Nat'l Forest. Ski racing; indoor & outdoor tennis; wide variety athletics for all. Box V, Gould Academy, Bethel, ME 04217. (207) 824-2161

School & Camp Information . . .

Vogue gives you information. We suggest you study the announcements in this Directory, and then write the directors of these camps and schools asking for their booklets. If you need special help in finding the right place for your child, or for yourself, just fill in the coupon below and mail to: Vogue's School & Camp Bureau, 350 Madison Avenue, New York, N.Y. 10017.

Name of Inquirer _____

Street _____

Town _____ State _____ Zip _____

Inquiring for Self ☐ Son ☐ Daughter ☐

Other ☐ Name _____

Age next birthday _____ To enter Grade _____ in _____ 197 _____

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Girls' Boarding School ☐

Coeducational Boarding School ☐

Two-year College ☐

Four-year College ☐

Professional or Vocational ☐

Course for (subject): _____

Foreign School ☐

Boys' Camp ☐

Girls' Camp ☐

Coeducational Camp ☐

Summer School ☐

Summer Travel

United States ☐

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Vogue's School and Camp Bureau

350 Madison Avenue, New York, New York 10017

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29 years of successful experience
To restore a boy's confidence, arouse his aspirations, correct study habits. Personalized instruction for acceleration. Remedial reading. Faculty-student ratio 1-4. College prep. Boys 13-19. Sports program. Beautiful 33-acre campus. Summer session. Catalog.
Write: Director of Admissions, Box 700, Chester, New Jersey 07930

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Non-Mil. Sum. School, gr. 7-12. Write ADMISSIONS, Box 901 Fork Union, Virginia 23055

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Grades 9-12 & P.G. FLORIDA AIR ACADEMY 1950 S. Academy Dr., Melbourne Fla. 32901

Listed here are good schools offering courses to meet both present and future needs.

Foreign Schools

SEA PINES ABROAD

American Preparatory School in the Austrian Alps. Co-educational. Boarding. Grades 9-12 plus PG. Traditional academic standards. Ski lifts galore. Adventurous travel program. For catalog, write: Sea Pines Abroad, A-5324 Faistenau 13, Austria.

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HAIR SECRETS

(Continued from page 210)

"Hair analysis probably will never be as distinct an identification as a fingerprint because that is totally unique. Perhaps if we could characterize every single protein we could be as accurate in telling you from me as we could with a fingerprint. What we're talking about is being able to give relative identification the way we do now with blood types.

"If you were accused of committing a crime, for instance, and they said you left some of your hair at the scene, with what we know now I could analyze both your hair and the other and could say, on the basis of types, there was no way it could have been you. That would be a great help to your defense. If it showed you were the same type, this could have resulted from chance. At this point it would probably be worth doing such analysis but we would like to find more such variations to make it of greater value. We have to improve the methodology; once that's done, it should increase our ability to do it even better."

Algie Brown, M.D., a certified dermatologist who heads a skin and cancer clinic in Atlanta, thinks that abnormalities in body chemistry should certainly turn up in hair as well as other body tissues because hair is made up largely of protein. Using a scanning electron microscope, Dr. Brown and his co-workers have been able to link several inherited diseases with abnormalities in the outer scale structure of the hair. In one of these diseases the normal scale pattern is completely missing, in another the hair is unusually fine when compared with the diameter of normal hair and, in a third, the hair itself resembles a string of beads.

Dr. Brown said that the sensitivity of the techniques now in use is one of the limiting factors. "With time and the use of computers, we should be able to set some standards as to what's normal and what's abnormal." He would include both physical characteristics such as the presence or absence of the cuticle layer and biochemical characteristics such as sulphur values.

"There's very little doubt in my mind that hair is becoming a diagnostic tissue," Mr. Kopito said. "Hair is easy to obtain without pain or discomfort to the donor, it does not deteriorate with time, and it stores metabolic information about past events. The atomic absorption spectrometer we use has opened up a new analytic world that borders on science fiction." ▽

"We seldom 'forget' people's birthdays . . . an organized person usually writes birthdays in the calendar. . . . We simply don't care enough to do anything about certain birthdays"

MEMORY

(Continued from page 207)

tioned to be prisoners of their own pasts, but it's not necessary, and mostly it's self-indulgent.

"Most people use their memories to rationalize their present condition. If they 'don't get along well with people,' they can produce a dozen memories to prove that they never *did* get along well with people, that it's a character trait. But it isn't: it's merely laziness, an excuse to cling to behavior patterns that don't work. It's very hard to get people to think about the present. We'd all rather think about what went on in the past than face what we're actually doing *now*, but you can't cure the person that *was*. You have to treat the person that *is*."

Of course, it's not as easy as it sounds. As a writer, I find it particularly difficult. In working (as I am) on a biography of my family—the lives of the three Korda brothers as seen through the eyes of the precocious and observant child who was (and per-

haps still is) me—I am obliged to dredge up all sorts of memories, some good, some bad. Yet it's a liberating experience. As I put my memories down on paper, think about them, compare them with objective accounts, set my recollections against what I now know actually took place, I can feel—I can *see*—a pattern. The memories are being hauled out and examined, the worthless ones eliminated, the trivia dispensed with; in my mind a truth is being arrived at that is both simpler and easier to live with.

For the first time, I can understand the pleasure of autobiography (not that I'm ready for that): the attempt to make sense of one's own past, to put one's memories, so formless and disordered for most of us, in some sort of order; to feel that one controls one's memory, rather than being controlled *by* it. It's certainly a better use for one's memory, in any event, than the vain and useless attempt to remember telephone numbers or the name of the air-conditioner

repairman, which could just as easily be looked up.

People commonly complain of their memories, but seldom of their judgment or their abilities. The fact is that most of us *remember* things well enough, but can't decide what to do about them. It's easier to say "I forgot" than to admit one remembered all right but didn't do anything about a problem, which doubtless explains why so many people complain of having a poor memory—it's a good, and acceptable, excuse.

We seldom "forget" people's birthdays, for example—after all, an organized person usually writes birthdays down in the calendar at the beginning of the year. We simply don't care enough to do anything *about* certain birthdays. It isn't memory that is at fault, so much as the nature of our feelings; and of course it is easier to blame memory. It is notorious that even those with the worst memories seldom forget things that are really important or pleasurable

to them. It is, as a rule, what we *don't* want to do or don't really care about that we forget.

If we "forget" to turn up for dinner at eight with the Reeveses (for example), it is because we never really wanted to go, not because memory has treacherously failed us. This, we say, will be a boring evening full of political talk and retreads of old headlines; and, having decided this, we forget to remember. As does a computer, memory stores information; but we are not compelled to use the information. In much the same way, corporations do not, as a rule, make mistakes for lack of information but by simply ignoring or misinterpreting it. Memory, therefore, comes in for a good deal of blame it doesn't deserve.

Just the other day, in fact, a friend of mine who is, as they say, "into" Transcendental Meditation failed to meet me for lunch, leaving me to pick moodily at the sesame seeds on the breadsticks for an hour. He

(Continued on page 216)

D'ORNANO

(Continued from page 195)

he constructed an *oeil-de-boeuf* boudoir reminiscent of the circular upper galleries with balconies that are, in fact, normally found in libraries, kept a profusion of books, and integrated a Louis XV rolltop desk. Fresh printed material added to the illusion of being bound for a honeymoon in the colonies on a luxury liner.

Isabelle d'Ornano seems to have given objects as much thought as space before arranging every detail of her *bric-à-brac supérieur*: "I am not attached to objects as such," she explains. "I could live in one or two rooms, I think, as long as I was not a prisoner of a certain mode of life." She adds: "I don't think material conditions are that important to children. I have never seen a child unhappy because his parents did not have much money. Love and attention count much more."

"When you get a little older, maybe you are more self-conscious. When I was a young girl in Poland, we used to ask our friends 'round at Christmastime, feeling the decorations would compensate for what was lacking. We were not unhappy about it, though; we just knew the place looked better at that time of year." Asked, "What would you pick if you had to choose a surprise Christmas present to add to your decor?" Isabelle d'Ornano

answered, "A sleigh. The thought of having a huge sleigh in a room, one in which people could sit down and converse, is tremendous."

Why no modern furniture, when just about every other period is included? Ah well, it's a human-beings thing. . . . "Modern furniture and settings blend quite happily with black lacquered Chinese pieces, of course. I suppose I might consider putting a modern chair in my husband's study, if it was well designed, comfortable, and practical for his work, but generally speaking, 'modern' ages extremely badly, whereas the more wear and tear you give antiques, the better they look—that's important with five children! I like them to be able to touch their surroundings."

Before marriage to her husband, a co-founder of Orlane Cosmetics, Isabelle d'Ornano "worked in London for two years as personal assistant to a number of top businessmen. I always had 'un job' . . . a job," she emphasizes the word, which the French now borrow. "This helped me to help my husband, because the secretarial training and experience is always there. You may not use it very often, but it's always useful when it's needed." Isabelle added: "I do not like clothes that match deliberately and feel the same about decor. I love mixing fabrics and periods in unpredictable ways. My favor-

ite furnishing fabrics are antiques I choose at auctions. For the actual furniture, I prefer the Régence period for its solid elegance. Louis XV I don't really like. Daring effects? Yes: putting a Directoire armchair where you least expect to see it, just because I've always liked it. When you decide like that, I find, it always looks right. I like objects to have a purpose—and plants, lots of living green plants; bronzes are indestructible; I love collecting bronze animals. For me, elements of a decor should have a unifying factor; but, it shouldn't be immediately obvious.

"When I married, I found my husband shared my liking for antiques and acquired beautiful things. I started to do so with him quite naturally and have continued to enjoy doing so enormously. I think we have influenced each other's taste. He has become more daring, possibly. He is half Polish, but was more subdued and classical in his choices before, like the French. Some French people are rather shocked when they see me mixing English and French pieces, for instance."

Like Isabelle d'Ornano, Henri Samuel, her decorating *éminence grise*, is fond of mixing periods and says: "Isabelle d'Ornano's apartment was by no means one of my most ambitious projects, yet it proved to be one of those which has given me the most satisfaction. First, because everybody likes it. After one of her

receptions, I always get a few complimentary phone calls; second, because there was a real understanding between us. She knew exactly what she wanted and we could go from there. It was very stimulating.

"Not one item was specially acquired. Everything was there. I just had to set the scene. It became a very personal setting, so much so that I do not think I could live in it myself, and that is the way it should be. . . ." Here, classicist Henri Samuel and François Catroux, who respect each other's work although they represent opposite tendencies in decor, are in agreement. Says Catroux: "To me, it's a failure when you find yourself creating an interior as if it were for yourself. That points to absence of dialogue with the client. It must have been a wonderful working team. Henri Samuel's stamp is there. The apartment could not be by anyone else and yet Isabelle d'Ornano's exquisite taste and personality are everywhere."

"I think my children are proud of the apartment," says Isabelle d'Ornano, "they always ask if they may show their friends everything." With its multitude of collectors' pieces more valued than valuable, this rambling *bon-bonnière* is a fairy tale, not just with a happy ending but with a moral as well, an underlying philosophy of life, that runs something like "It's the human beings who count. . . ." ▽

FASHION AND ACCESSORY DETAILS

PAGE 136: Gold hoop earrings, Tiffany. Ivory cuffs, Sona of India.
PAGE 137: Scarf by Echo.
PAGE 138: Tiffany earrings. Lapis and gold necklace, Angela Cummings of Tiffany.
PAGE 139: Tiffany earrings. Belt by Elegant, at Bloomingdale's; Bullock's.
PAGE 140: Tiffany earrings. Belt by Elegant. Sona of India bangles. Bottega Veneta bag, at Bottega Veneta; Montaldo's; Neiman-Marcus.
PAGE 142: Sunwear bathing cap, at Gimbels, N.Y. Doro terry-cloth scarf, Saks Fifth Avenue; Neiman-Marcus.
PAGE 143: Le Sac tote. Shoes, Yves Saint Laurent. Men's clothes: Paul Stuart sweater and belt; Polo pants.
PAGE 144: Copper and silver cuffs: Alwand Vahan. Belt by Elegant. Shoes, Shoe Biz at Henri Bendel. Men's clothes from Polo. Seiko watch. Ray Ban SunGlasses by Bausch & Lomb.
PAGE 145: Shoes, Shoe Biz at Henri Bendel. Men's clothes: Sweater, Paul Stuart; Polo pants.
PAGE 146: Hat, Don Marshall. Ivory cuff, Sona of India. Belt: Carol Hasselriis for the Celebrated Pork Pie Establishment. Unisa espadrilles. Men's pants: Polo.
PAGE 147: Earrings, Minas. Ivory cuff, Sona of India. Belt by Elegant. Men's clothes: Paul Stuart sweater; Polo pants; moccasins from Bob Lee for Hunting World. Ray Ban SunGlasses by Bausch & Lomb. Seiko watch.
PAGE 148: Richard Erker ivory earrings. Unisa espadrilles. Men's clothes: Paul Stuart sweater; Polo pants.
PAGE 149: 2. Watch, Bucherer Jewelers. Men's pants, Polo. . . . 3. Ivory earrings, Richard Erker. Belt by Elegant. Ivory bangles, Claire Cohen. Unisa shoes. Men's sweater, Paul Stuart. . . . 4. Belt by Elegant. Sona of India ivory cuff. Sandals, Shoe Biz at Henri Bendel. . . . 5. Cuffs, Claire Cohen. Shoes, David Evins. Men's clothes: Paul Stuart sweater; Polo pants; Bob Lee for Hunting World moccasins.
PAGE 152: Men's clothes: pants and knit top by Polo. Seiko watch.
PAGE 153: Men's bathing trunks, Paul Stuart.
PAGES 154-155: 1. The pyjama: Noi. Cotton-and-rayon knit. About \$100. Bergdorf Goodman; Miss Jackson's. Sona of India bangles. Ruza Creations wrap at waist. David Evins shoes. . . . 2. Best beach jumpsuit: Rena Rowan for Jones New York. About \$48. Bloomingdale's; Maas Brothers; Bullock's. Tennis Lady visor. . . . 3. Charming at home: Fernando Sanchez. Kimono, about \$64; boxer shorts, about \$24; bra, about \$18. Verron fabric. Mid-May, Henri Bendel; Nan Duskin; Marshall Field. . . . 4. Classic cool of a wrap dress: McMullen. Of polyester and cotton. About \$46. Lord & Taylor, N.Y.; B. Forman; Miller & Rhoads; John Baldwin. . . . 5. Hot-weather uniform: Malia Honolulu. Shirt, about \$12; skirt about \$27, Jacobson's. Monet earrings. Ruza Creations waist wrap. La Bagagerie bag. 6. Super cool, super pretty: Beene Bag. Top, about \$56. Pants, about \$68. At Neusteters; Bullock's. . . . 7. Thinnest jumpsuit: John Anthony. Of polyester and cotton (Imprints fabric). About \$158. Bloomingdale's; Jacobson's. . . . 8. Perfect easy-evening/resort sandal: Charles Jourdan. About \$48. At Charles Jourdan, N.Y. . . . 9. To collect: Scarfs by Echo. About \$5 each, at Bonwit Teller; Sakowitz. . . . 10. Lightweight sunglasses: Renaud International. About \$15 each. Bloomingdale's; Hutzler's; Hudson's. . . . 11. Breeze dressing. Holly Lueders for Shu-Ba. About \$36. Henri Bendel; Tootsie's, Houston; Christopher's, Dallas. Watatu sarong. Henri Bendel. Pendant, Susan Sung for Kruger Van Erde. Sona of India bangles. . . . 12. Barest little wrap sundress: Fernando Sanchez. Cotton (Verron). About \$56. Mid-May, Altman's; Sakowitz; Polly Adams, Laredo; Eleanor Keeshan, Los Angeles. . . . 13. To cover a bathing suit: Bill Haire for Fredericks. Cotton tunic (Boussac of France). About \$64. Lord & Taylor; Liberty House, Hawaii. . . . 14. What you always want more of in summer:

Fernando Sanchez. Cotton batiste gown (Verron cotton; lace of polyester and cotton, Registered Fabrics). Gown, about \$40; robe about \$64. Mid-May, Bergdorf Goodman; Nan Duskin; Marshall Field; Neiman-Marcus. . . . **The Cinnamon wardrobe:** 15. Cotton Madras shorts, about \$13. . . . 16. Cotton Madras shirt, about \$27. Trousers, about \$29. . . . 17. Cotton Madras kimono, about \$38. . . . 18. Cotton Madras jumpsuit, about \$48. . . . 19. Cotton Madras shirt, about \$27. Skirt, about \$29. . . . 20. Cotton Madras top, about \$17. Sarong, about \$21. All available at Henri Bendel; Nan Duskin; Marshall Field; Joseph Magnin. On these pages: Hair, Harry King, Howard Fugler of Vidal Sassoon, François; makeup: Way Bandy, Ariella, François.
PAGES 156-157: 1. Terry beach-pyjama: La Sirena. Dacron polyester and acrylic. T-shirt, about \$16. Pants, about \$20. Gimbels, N.Y.; Bullock's. Cuffs, Peter and Peggy for P.C. Designs. Belt by Elegant. Tote, Le Sac. Sermoneta shoes. . . . 2. Most classic terry covering: Barbara Grosberg for Sandcastle. Of acrylic and polyester. About \$50. Bonwit Teller; Goldwaters; Robinson's, California; Liberty House, Hawaii. . . . 3. Perfect hot-weather cover: Elton by Monika. Cotton and nylon. About \$22. Saks Fifth Avenue; Kaufmann's; Hudson's; I. Magnin. . . . 4. Terry to play in: Ralph Lauren Active Sportswear. Of cotton terry-cloth. About \$56. Lord & Taylor; Kaufmann's; Famous-Barr; Joseph Magnin. . . . 5. Delightful to slip into: Jaeger cotton terry beach dress, \$64. At all Jaeger International Shops. Bangles, Sandra Paillet. . . . 6. Super-sexy beach/boat look: Calvin Klein. Cotton terry sweatshirt and bikini with nylon backing (Groversville Mills fabric). About \$40. Lord & Taylor; Nan Duskin; Kaufmann's. . . . 7. Perfect sun covering: D.B.A. by Theodore. Of cotton knit. About \$38. Mid-May, Bonwit Teller; Nan Duskin; Ultimo; Country Club Fashions. . . . 8. Essential outdoor jacket: Laura Baugh for CPS. About \$16. Abercrombie & Fitch; I. Magnin. Shoe, Campione. . . . 9. Basics: White Stag Action Sports Jacket, of nylon with cotton terry lining, about \$30. T-shirt, of cotton and acrylic, about \$7. Shorts, of Kodol polyester, about \$18. T-shirt and shorts, at Herman's; Nordstrom's. Jacket at Marshall Field. Bag: Omega Fashions. U.S. Keds sneakers. . . . 10. The sailing jumpsuit: Calvin Klein. About \$98. Bloomingdale's; Hutzler's; Esther Wolf; I. Magnin. Sneakers, U.S. Keds.
PAGES 158-159: 1. Everything you love about shorts: Calvin Klein. Cotton broadcloth (Boussac of France). About \$40. Bergdorf Goodman; Hudson's; Bullock's. Head- and wristbands: Tennis Lady. Racquet: Arthur Ashe Competition 2 by AMF Head. Bonnie Doon socks. Tretorn sneakers. . . . 2. New ease of a tennis skirt: Paprika by Willi Smith. Top, about \$15; skirt, about \$23. At Joseph Magnin. Watch: mini Accutron by Bulova. Scarf by Echo at waist. . . . 3. Breeziest little knit dress: Oleg Cassini. Dacron polyester (Klopman Mills). About \$34. Lord & Taylor. Head- and wristbands: Tennis Lady. Scarf by Echo at waist. Watch: mini Accutron by Bulova. . . . 4. Four pieces in soft, white cool T-shirt: Judith Lowe. Of cotton (Wollman fabric). Top, about \$15; skirt, about \$18. Hat: Tennis Lady. Bonnie Doon socks. Tretorn sneakers. . . . 5. Judith Lowe. Of cotton (Wollman fabric). Skirt, about \$25; cardigan, about \$23. All at Bergdorf Goodman; Neiman-Marcus; Goldwaters; Bullock's. Unisa espadrilles. . . . 6. Look of a dress: David Smith. Cotton and polyester. Top, about \$16; skirt about \$22. Bloomingdale's; Hovland-Swanson; Bullock's. Tennis Lady bands. Bonnie Doon socks. . . . 7. The skirt for the woman who's always played in shorts: Calvin Klein. Cotton top (Marcrest Knitting Mills), about \$17. Cotton broadcloth skirt (Boussac of France), about \$40. Bonwit Teller; Hudson's; Miss Jackson's; Joseph Magnin. . . . 8. Perfect cotton knit tennis skirt: Ralph Lauren Active Sportswear. About \$24. Henri Bendel; Neiman-Marcus; I. Magnin.

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MEMORY

(Continued from page 214)

turned up late in the afternoon to apologize, explaining that he had been so deep into meditation that he forgot our lunch. A few years ago, I might have been angry; but now that I've put memory in its place, I rather admired him. With or without TM, there's real pleasure in simply blanking out one's memory for a period (which is effectively what one does when one meditates), and in learning not to be memory's slave. In fact, I have made a list of things I am determined to forget:

1. Watergate
2. My first sexual experience
3. All telephone numbers
4. The complete text of Kipling's "If"
5. Anatole Broyard's *New York Times* review of my first book, *Male Chauvinism!*
6. My first day in school
7. My Social Security number
8. At least one love affair
9. The birthday of at least one relative
10. Richard Reeves' *New York Times* review of *Power!* (my second book)

I think if I can manage to forget ten things a year starting now, I will be guaranteed a happy, forgetful old age. ▽

FASHION AND ACCESSORY DETAILS (Continued)

Bonnie Doon socks. Tretorn sneakers. . . . **9. Super-cool tennis stripes:** Calvin Klein. Of cotton (Marcrest Knitting Mills). T-shirt, about \$14; shorts, about \$14. At Altman's; Miss Jackson's; Balliet's; I. Magnin. . . . **10. Pretty colors, cool look:** AMF Head. Cotton top, about \$16. Polyester shorts, about \$29. Mid-May at Bonwit Teller. Don Kline hat. Feron's Power Bat racquet. Bonnie Doon socks. Tretorn sneakers. . . . **11. Summer cardigan:** Anne Klein for Penfold. Of Dureen cotton. About \$50. Altman's; Balliet's; Goldwaters; Bullock's. . . . **12. To carry your gear:** Omega Fashions. About \$13. Bergdorf Goodman; Woodward & Lothrop. . . . **Cool, comfortable underneath:** **13. Olga.** Cotton knit with nylon-and-Lycra stretchlace band at top. About \$3.75. Bloomingdale's; Frost Bros.; I. Magnin. . . . **14. Vassarette.** Of combed cotton. About \$3. Bloomingdale's; Hutzler's; Marshall Field; Bullock's. . . . **15. Formfit Rogers.** Of cotton and Dacron. \$2.25. Bloomingdale's. . . . **16. Indispensable covering!** Calvin Klein. Cotton jacket (Edmund Stern). About \$34. Altman's; Miss Jackson's; Balliet's; I. Magnin.

PAGES 160-161: 1. Breeze of a summer dress: Kasper for Joan Leslie. Of Arnel jersey, about \$112. Bloomingdale's; Hutzler's; Hudson's; Neusteters; Bullock's. Glentex scarf. Bracelets, Sandra Paillet. Carolini sandals. . . . **2. Summer-fresh shirt-dress:** Marga Tietje for Tanner. In stripes of blue and white. About \$58. Higbee's; Hovland-Swanson; I. Magnin. Bracelets, Cathy and Marsha for Catherine Stein. **3. New neater, trimmer look of summer cottons:** Beene Bag. Shirt, about \$58. Skirt, about \$60. Mid-May, Saks Fifth Avenue; Hovland-Swanson; Liberty House, Hawaii. . . . **4. The charm—the cool:** Beene Bag, about \$140. Mid-May, Lord & Taylor, N.Y.; Nan Duskin; Bullock's. . . . **5. Super-neat summer bag:** La Bagagerie. About \$20. . . . **6. T-shirting plus stripes:** Pumfins by Joan Culkin. T-shirt, about \$20. Pants, about \$36. N. Erlanger-Blumgart fabric. Saks Fifth Avenue; Neiman-Marcus. . . . **7. Nonstop cool:** Rena Rowen for Jones New York. T-shirt, about \$12. Pants, about \$28. Saks Fifth Avenue; Montaldo's. Tote, Omega Fashions. . . . **8. Slingback espadrille:** Shoe Strings for Shoe Biz at Henri Bendel and Lou Lattimore. About \$27. . . . **9. Stripes!—the new holding pattern:** tote, about \$13. Clutch, about \$9. Both by Omega Fashions, at Bergdorf Goodman; Woodward & Lothrop. . . . **10. Sexy flat sandal:** about \$38. Charles Jourdan. . . . **11. Espadrille-sandal:** Unisa, about \$15. Henri Bendel. . . . **12. Summer sweater:** Albert Nipon Everywear. About \$34. Swanson's; Bullock's Wilshire. Cuffs, Muriel Rosmarin. . . . **13. Soft, pretty pullover:** About \$125. Roberta di Camerino, N.Y., Dallas, Toronto. Necklace, Betty Cooke Jewelry. Cuffs, Alward Vahan. **14. Easy summer pyjama-dressing:** by Estévez (Kodel polyester and cotton). About \$98. Lord & Taylor, N.Y.; Lillie Rubin-South and West; Jacobson's; Hovland-Swanson. Earrings, Samuels/McGrath. Cuffs, Richard Erker. Shoes, Delman at Bergdorf Goodman. . . . **15. Pyjama-look at night:** John Anthony, of Qiana jersey (American Silk Mills fabric). About \$200. Saks Fifth Avenue; Nan Duskin; John Baldwin; Neiman-Marcus. Ophelia bracelets. On these pages: Hair by Harry King, Howard Frugler of Vidal Sassoon, Suga at Bergdorf, François. Makeup by Way Bandy, Ariella, François.

PAGE 162: Left: Watch, Longines from the Solid Silver Serge Manzon Collection. Sona of India bangle. Omega Fashions belt. Bonneau glasses. Le Sac tote. Unisa espadrilles. . . . **Right:** Bonneau glasses. Tennis Lady visor. Scarf by Echo. Hip wrap, Sylvia Agostini. Carber bag. **PAGE 163: Left:** Omega Fashions belt. Bonneau glasses. Watch, Longines from the Solid Silver Serge Manzon Collection. Unisa America espadrilles. . . . **Right:** Bonneau glasses. Tennis Lady visor. Scarf by Echo. Hip wrap: Sylvia Agostini. Carber bag.

PAGES 164-165: 1. Easiest look of a

summer suit: Clovis Ruffin. About \$56. Saks Fifth Avenue; Woodward & Lothrop; Dayton's; I. Magnin. . . . **2. This summer's must-have—the suit:** Ralph Lauren. Cotton Madras. Blazer, about \$170. Shirt, about \$40. Skirt, about \$68. Henri Bendel; L.L. Berger; Balliet's; Bullock's; Frederick & Nelson. Cuffs, Minas. La Bagagerie belt. . . . **3. The most delectable covering at night:** Mary McFadden. About \$525. Henri Bendel; Nan Duskin; Barton/Sligh's. . . . **4. Perfect pieces-dressing:** Calvin Klein polyester crêpe de Chine shirt (Kabat fabric) and polyester-and-cotton skirt (Tandler Textiles fabric). Shirt, about \$46. Skirt, about \$54. Lord & Taylor; Nan Duskin; Montaldo's; Bullock's; Frederick & Nelson; Liberty House, Hawaii. Scarf, Richard Erker. Shoes, Shoe Biz at Henri Bendel. . . . **5. Key Covering!:** John Anthony. Blush striped cotton raincoat (Carjer Looms). About \$200. Mid-May, Saks Fifth Avenue; Jacobson's; Frost Bros. **6. City-summer dressing:** Kasper for Joan Leslie. About \$104. Saks Fifth Avenue; Hutzler's; Frederick & Nelson; Liberty House, Hawaii. Shoe, Bernardo. . . . **7. Sundress for town:** Phyllis Sues of California. About \$60. Saks Fifth Avenue, N.Y.; Nan Duskin; Lillie Rubin-South and West; Hovland-Swanson; Dorso, Beverly Hills. Charles Jourdan shoes. . . . **8. Dress equivalent:** Blassport. Cotton T-shirt (Marcrest Knitting Mills), about \$18. Cotton skirt (Ascher fabric), about \$48. Lord & Taylor; Bullock's; Frederick & Nelson; Liberty House, Hawaii. Bernardo sandals. . . . **9. Perfect little summer pyjama:** Betsy González for S. onata. Top, about \$65. Pants, about \$90. Saks Fifth Avenue; Joseph Magnin. Sandals, David Evins. . . . **10. Pyjama covering:** Scott Barrie for Barrie Sport. Silk crêpe de Chine kimono (Horikoshi fabric). About \$120. Bloomingdale's; Sakowitz; Giorgio. David Evins sandals. . . . **11. Evening cardigan:** Holly Lueders for Shu-Ba. Silk crêpe de Chine (Horikoshi fabric). \$110. Henri Bendel. **12. Summer suit in grey-and-white silk stripes:** John Anthony. Silk shirt-jacket, about \$220, and skirt, about \$280, of Lafitte fabric. T-shirt, of Qiana, about \$32. Mid-May, Martha; Montaldo's; Amelia Gray, Beverly Hills. . . . **13. Easy-evening pyjama dressing:** Valentino. Shirt, about \$180. Pants, about \$285. Valentino Boutique; Nan Duskin; Martha, Palm Beach, Bal Harbour; Neiman-Marcus; Ryan's, El Paso. Cuffs, Sona of India. Men's clothes, Polo. Omega Fashions belt. . . . **Sandal in town:** **14. Carolini.** **15. Delman.** About \$55. Bergdorf Goodman; Bullock's Wilshire. . . . **16. Good beach sunglasses:** Renauld International. About \$7. Abraham & Straus; Rich's; Hudson's; Bullock's. . . . **17. Summer naturals:** \$12.50. At Banana. . . . **18. Barest evening sandal:** Andrew Geller. \$50. Bonwit Teller. . . . **19. To have by the stack:** Scarves by Ruza Creations. About \$11. Henri Bendel; I. Magnin. . . . **20. Delicious!** Bottega Veneta bags. About \$35. Bottega Veneta; Montaldo's; Balliet's. . . . **What to wear underneath:**

21. Vassarette bra and panties, of Antron nylon and Lycra. Bra, about \$8. Panties, about \$7. . . . **22. Vassarette molded bra of Dacron polyester and Lycra.** About \$7. All at Bloomingdale's; Hutzler's; Bullock's. On these pages: Hair by Harry King, François, Howard Frugler of Vidal Sassoon. Makeup by Way Bandy, François, Ariella.

PAGES 166-167: 1. The top at Halston: Crêpe de Chine tunic (Henry Welder), beige fibranne skirt (Lafitte). About \$400. Saks Fifth Avenue; Nan Duskin; Montaldo's; John Baldwin; Balliet's. **2. Ultrasuede sundress:** Springs Mills fabric. About \$320. Elizabeth Arden Salons; Montaldo's; Barton/Sligh's; Jacobson's. . . . **3. Perfect summer pants suit:** Of Fibranne (Lafitte). About \$360. Lord & Taylor, N.Y.; Charles Sumner; Giorgio. . . . **4. Most attractive suit in town:** Fibranne suit (Henry Welder), crêpe de Chine blouse (Lafitte). About \$650. Martha; Harzfeld's; Younkers; Younker Kilpatrick's. . . . **5, 6. Really pretty dinner dress:** **5.** Fibranne dress (Lafitte). About \$270. Bloomingdale's; Nan Duskin; Gidding-Jenny; Jacobson's. . . . **6.** Crêpe de Chine dress (Henry Welder). About \$480. Saks Fifth Avenue; Jacobson's; Sakowitz; I. Magnin. . . . **7. For a big evening:** Georgette dress (Abraham). About \$700. At Bonwit Teller; Marie Leavell; I. Magnin. . . . **8. Beautiful summer print:** Georgette gown (Abraham). About \$600. Bergdorf Goodman; B. Forman; Stanley Korshak; Neiman-Marcus; Giorgio. . . . **9. All-out glamour:** Crêpe de Chine jumpsuit (Henry Welder). Ultrasuede jacket (Spring Mills). About \$480. Bergdorf Goodman; Wanamaker's; John Baldwin; Swanson's; Balliet's; Esther Wolf. . . . **10. Halston's T-shirt and skirt—a knockout:** Crêpe de Chine blouse (Henry Welder), about \$200. Honan silk sarong skirt, about \$180. Martha; Henry's, Wichita. . . . All styles available late May. Jewelry: Elsa Peretti of Tiffany. Halston Ltd. accessories.

PAGE 182: Earrings, Lapponia Jewelry. Cuffs, Susan Sung for Kruger Van Erde. Customcraft shoes.

PAGE 185: Sylvia Agostini belt. Sandals, Shoe Biz at Henri Bendel.

PAGES 198-199: 2. Belt, Omega Fashions. Unisa espadrilles. . . . **3. Belt,** Omega Fashions. Sandals, Bernardo. . . . **4. La Bagagerie belt.** . . . **5. Belt** by Conrad Bell. Bangles, Cathy and Marsha for Catherine Stein. Yves Saint Laurent espadrilles. . . . **6. Morris Moskowitz belt.** David Evins sandals. . . . **7. Belt,** La Bagagerie. Red Cobra by Frank Giordano bracelets. Moccasins, Campione. . . . **8. Belt,** Omega Fashions. Sandals, Goody Two Shoes.

PAGE 200: Bangles: Claire Cohen; Cathy and Marsha for Catherine Stein. Watch, mini Accutron by Bulova. Espadrilles, Foreign Footwear.

PAGE 201: Left: Danecraft earrings. Bracelet, Cathy and Marsha for Catherine Stein. Cuffs, Sona of India. Unisa shoes. . . . **Right:** Danecraft earrings. Tote, Omega Fashions. Watch, Lip Time. Espadrilles, Yves Saint Laurent.

VOGUE PATTERNS

(Continued from pages 162-163; other views, yardages, details)



The basic pieces wardrobe: Jacket, skirt, and pants, Vogue Pattern 1283 by Patou. Sizes 8 to 16. For size 10 jacket and skirt: 3 3/4 yards of 48/50" fabric. For size 10 pants, 1 1/2 yards of 48/50" fabric. \$4; in Canada, \$4.40



9441

The pullover shirt: Vogue Pattern 9441. Sizes 8 to 16. For size 10: 1 1/2 yards of 48/50" fabric. \$2.50; \$2.75 in Canada.

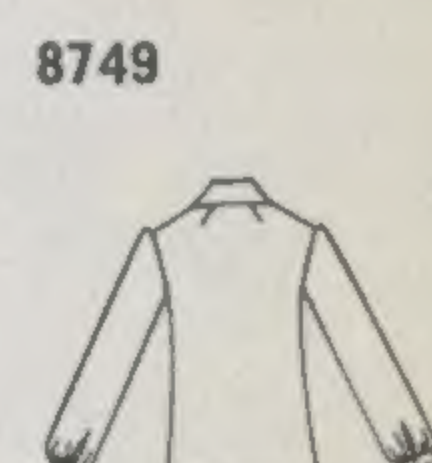


1283



1283

The soft-tailored blouse: Vogue Pattern 8749. Sizes 8 to 18. For size 10: 3 yards of 35/36" fabric. \$2; Canada, \$2.20.



8749

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